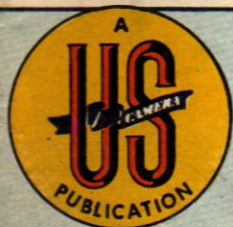


CAMERA

10¢ COMICS

NO. 4



**BILL BRETT
LINDA LENS
SGT. ART FENTON
GREY COMET
KID CLICK**

**EADWEARD MUYBRIDGE
GRANDFATHER OF
MOTION PICTURES**

16 PAGES OF ROTOGRAVURE



WEB COMIC
UNIVERSE.COM



Official U. S. Signal
Corps Photographs,
GRAFLEX-made



AMID BURSTING GERMAN 88's BUT HE GOT HIS PICTURE!

In Arnhem assault, a U. S. Signal Corps photographer went along with the paratroopers to get this fighting picture with exploding shells throwing fragments literally in the face of his combat camera. Assignments like this one call for tough men and tough equipment. The Signal Corps is well supplied with both.



U. S. ARMY CLEANS UP IN ITALY

Some of the war's interesting pictures are taken in peaceful countryside, far from the fighting. This cute picture shows an American private giving a chubby Italian youngster her first good scrubbing in months, using his helmet as a basin. Bet he washed behind her ears, too!

COMBAT PHOTOGRAPH DEFIES GERMAN SNIPERS IN THE STREETS OF PARIS!

Though the Germans had surrendered the city of Paris, treacherous bands of snipers lurked in windows and on roof-tops. The Signal Corps lensman braved flying bullets to get this exciting shot of men and women taking to cover as a sniper shoots into the crowds of Parisians who were celebrating the Allied entry.



Get your **FREE** Copy of this Great War Picture Book!

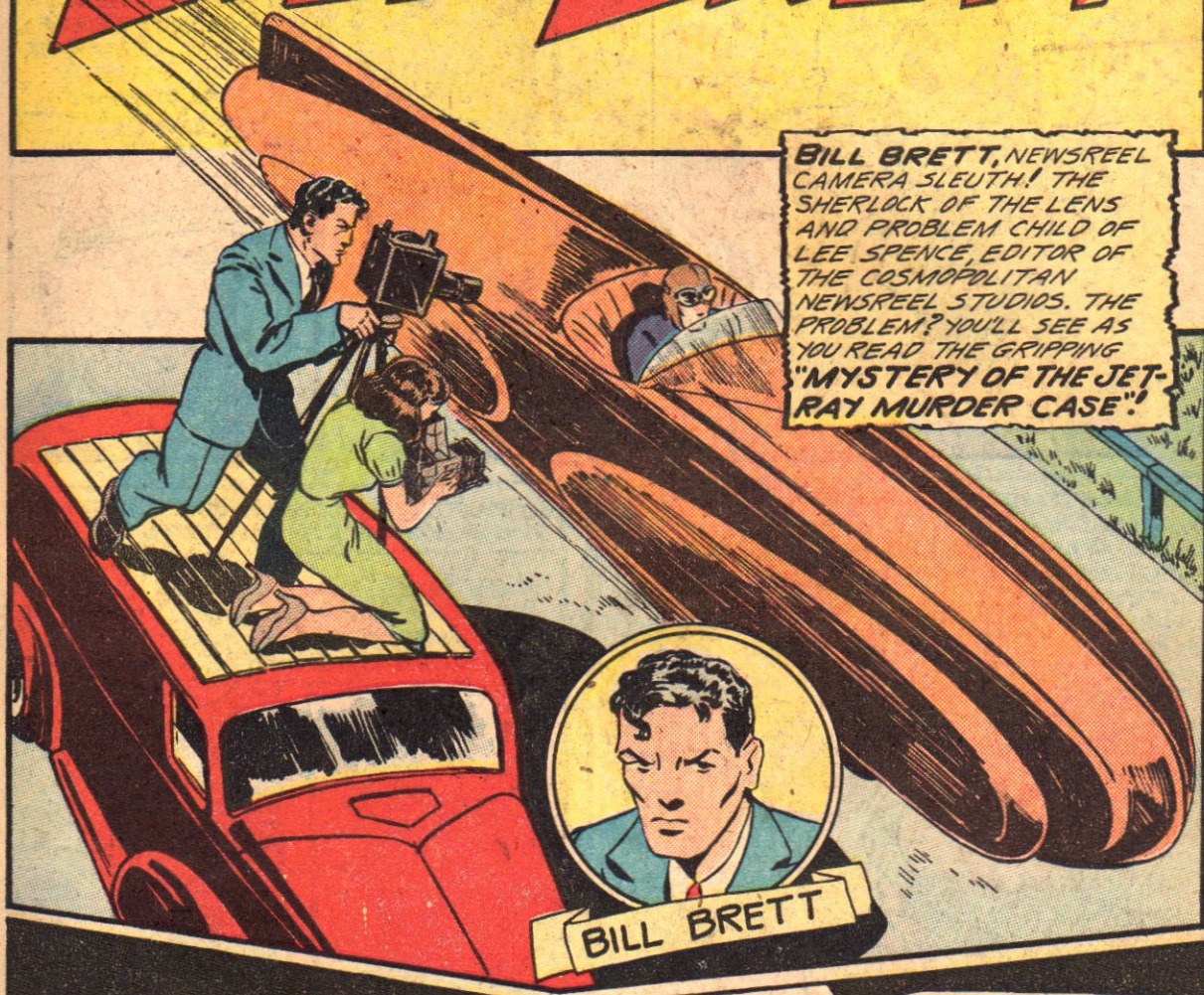
It's filled with 26 of the war's great pictures handsomely printed in this 32 page book. You'll see, too, why GRAFLEX-made cameras are in the thick of the battle, on every fighting front, getting great pictures! Get your free copy at your GRAFLEX Dealer's or send 10c in stamps or coins to cover postage-handling. Dept. CC345, THE FOLMER GRAFLEX CORPORATION, ROCHESTER 8, NEW YORK, U. S. A.



GRAFLEX gets great pictures!

VISIT GRAFLEX INFORMATION CENTERS for all GRAFLEX users, at 50 Rockefeller Plaza, New York 20, N. Y., and 3045 Wilshire Blvd., Los Angeles 5, Calif. When in New York, see the Graflex exhibit, "Photography at War," in the Museum of Science and Industry, Radio City.

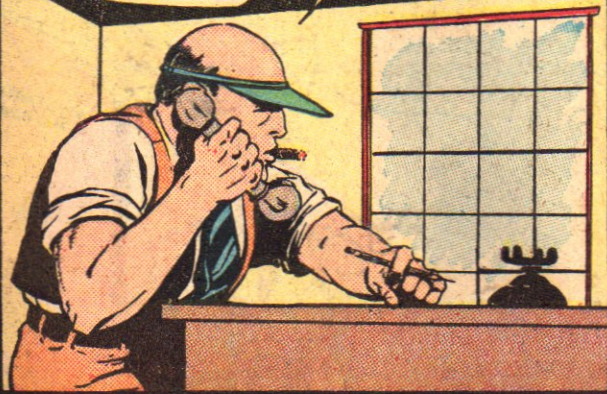
BILL BRETT



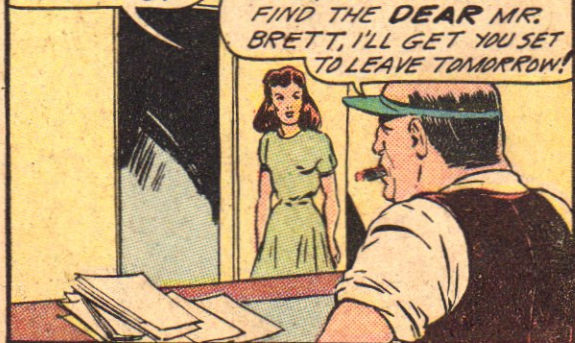
BILL BRETT, NEWSREEL CAMERA SLEUTH! THE SHERLOCK OF THE LENS AND PROBLEM CHILD OF LEE SPENCE, EDITOR OF THE COSMOPOLITAN NEWSREEL STUDIOS. THE PROBLEM? YOU'LL SEE AS YOU READ THE GRIPPING "MYSTERY OF THE JET-RAY MURDER CASE"!

BILL BRETT

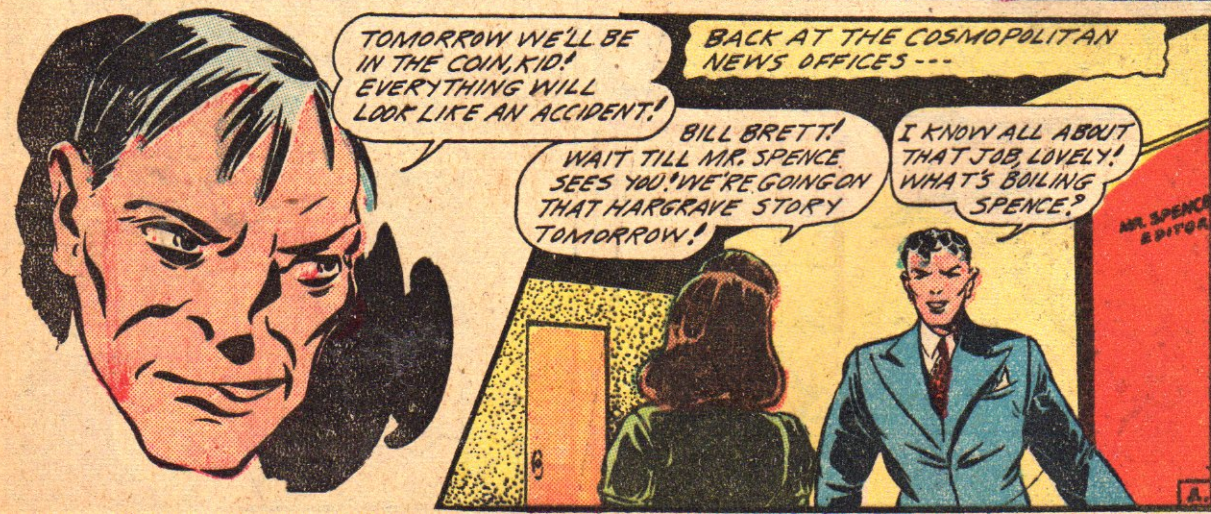
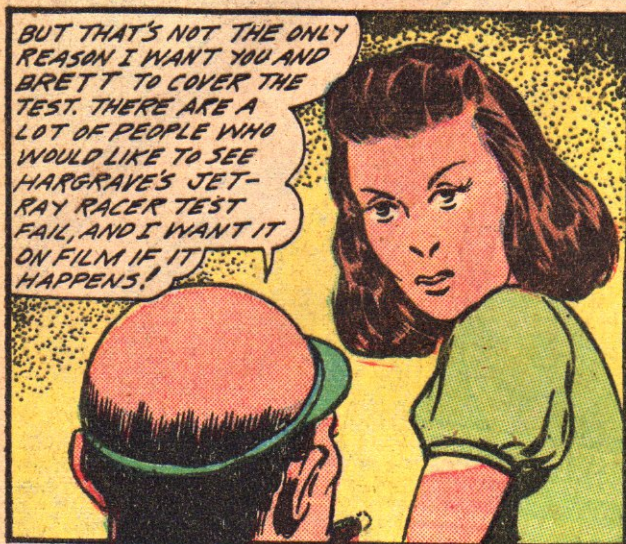
DON'T TELL ME YOU CAN'T FIND HIM, **FIND HIM!** WHEN YOU DO, DRAG THAT PUP TO MY DESK, DEAD OR ALIVE!!

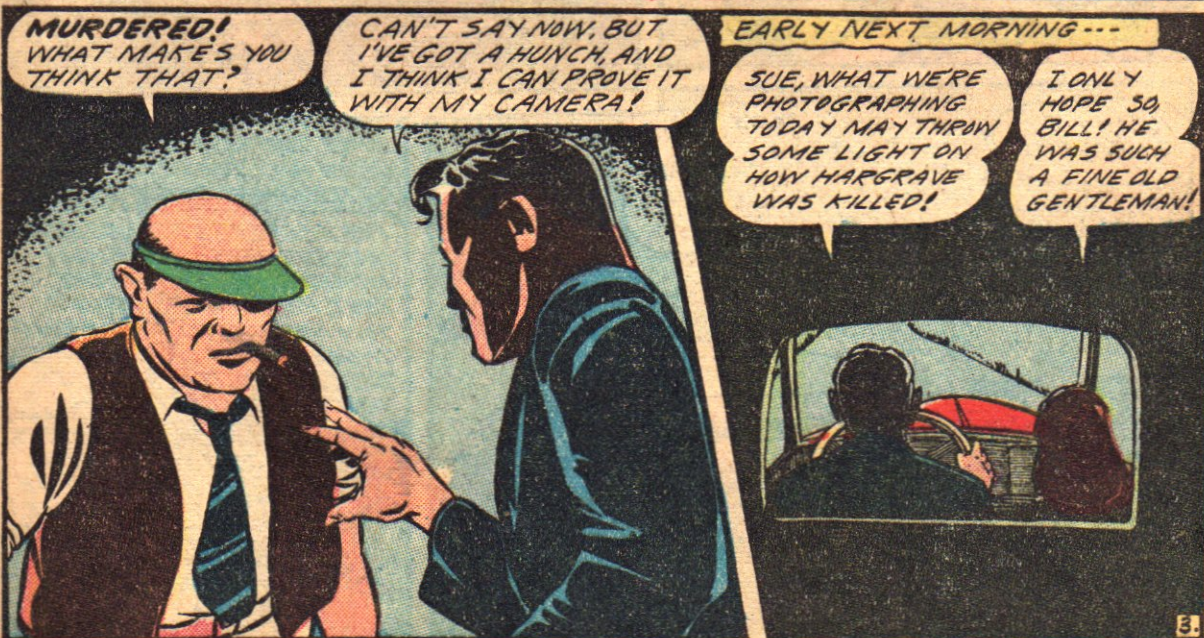
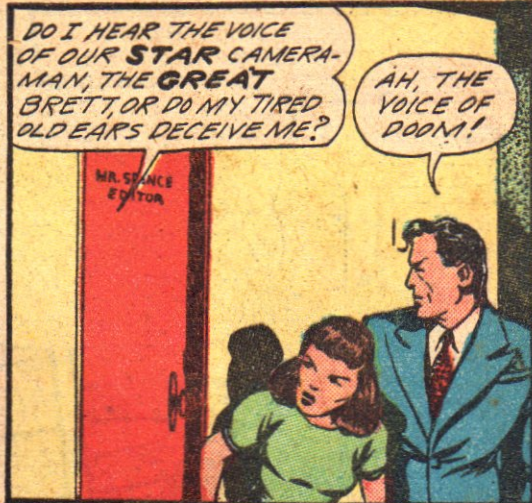
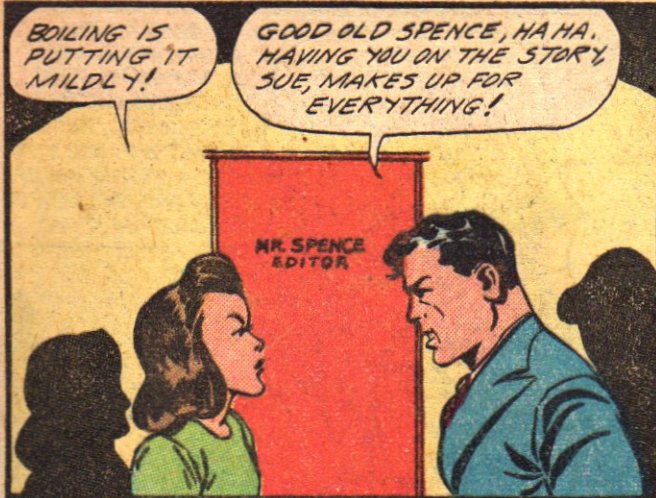


MR. SPENCE, MY CAMERA'S LOADED. I'LL BE READY FIRST THING TOMORROW MORNING!



WHAT! OH, IT'S YOU, SUE DALE. YOU'RE ON THAT HARGRAVE JET-RAY RACER ASSIGNMENT WITH BILL, AREN'T YOU? WELL, AS SOON AS WE FIND THE **DEAR MR. BRETT**, I'LL GET YOU SET TO LEAVE TOMORROW!





WHILE AT THE TESTING GROUNDS
NEAR ONE OF THE REPAIR SHOPS---

EVERYTHING'S
O.K. SO FAR!

DON'T WORRY, KID. PLENTY
OF COIN'S BETTING THAT
THE TEST WON'T BE
SUCCESSFUL! I WOULDN'T
LIKE TO BACK THE GUY
WE'RE WORKIN' FOR, HE'S
TOUGH! HE MADE HIS PILE
RUBBING OUT INVENTORS
AND STEALING
THEIR IDEAS!

LET'S HOPE
WE DIDN'T SLIP-
UP! NOBODY WILL
KNOW THE PLANS
OF THE JET-RAY
BUT US!

RIGHT, KIDDO,
THEN WE MAKE
SOME COIN. THE
RACER WILL BE SO
WRECKED, THEY
WON'T BE ABLE TO
PIN A THING ON US--
JUST AN ACCIDENT--
AH AH AH!

MEANWHILE, SUE AND BILL HAVE
ARRIVED AT THE TESTING GROUNDS ---

WHILE YOU'RE GETTING
SET, SUE, I'LL CHECK WITH
HARGRAVE'S SON, ROGER,
AS TO WHEN HE'S
TO START!

GOOD! I
WANT TO
GET A FEW
SHOTS BEFORE
HE DOES, BILL!

HI, STEVE! HELLO
GREGG! WHY DON'T
YOU AMATEUR PHOTOGS"
GO HOME, AND LET A
"REEL" CAMERAMAN
HANDLE THE JOB?

HELLO, BILL!
HASN'T SPENCE
FIRED YOU YET?

HOWDY,
BILL!

READY TO
GO, ROGER?

YES. SINCE DAD'S
DEATH, WE'VE
BEEN DOUBLY CAUTIOUS!
IF ANYTHING HAPPENS
NOW I'LL BE BANKRUPT!

WHILE THE TEST IS GETTING
UNDER WAY, TWO DETECTIVES
LOITER ON ONE SIDE OF THE FIELD--

I'VE HEARD OF STRANGE ORDERS,
MAC, BUT THESE BEAT ALL!
IMMEDIATELY AFTER THE
TEST, PICK UP HARGRAVE'S
TWO MECHANICS AND BRING
THEM TO THE OFFICES OF
THE COSMOPOLITAN NEWS. I
DON'T GET IT!

ORDERS ARE ORDERS,
JOE! SOMETHING
HOT MUST BE
TAKING PLACE!

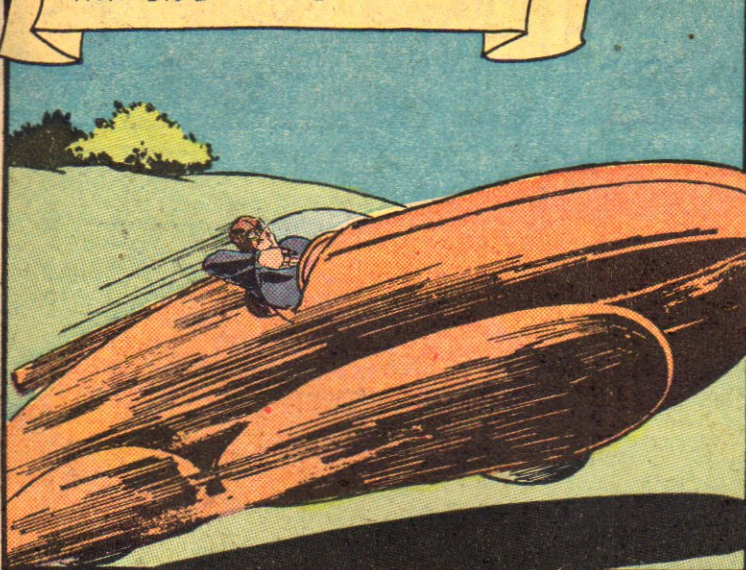
LET US LOOK IN ON THE SUBJECT
OF THEIR ORDERS---

THIS IS IT! LOOKS
LIKE THEY'VE GOT
THE RACER READY
TO ROLL!

THERE IT GOES!
LOOKIT THAT
BABY TRAVEL!

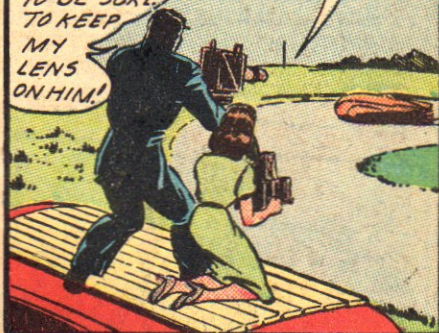


SUDDENLY THE RACER SEEMS OUT
OF CONTROL. IT CAREENS MADLY
FROM SIDE TO SIDE ---



HOLD TIGHT, SUE,
THAT RACER IS
GOING LIKE THE
WIND! WHEN HE
GOES BY, I WANT
TO BE SURE
TO KEEP
MY
LENS
ON HIM!

BILL!
ROGER
SEEMS TO
BE HAVING
TROUBLE!



HE'S COMING
THIS WAY, SUE!
RUN FOR YOUR
LIFE!

I CAN'T
LEAVE
YOU,
BILL!



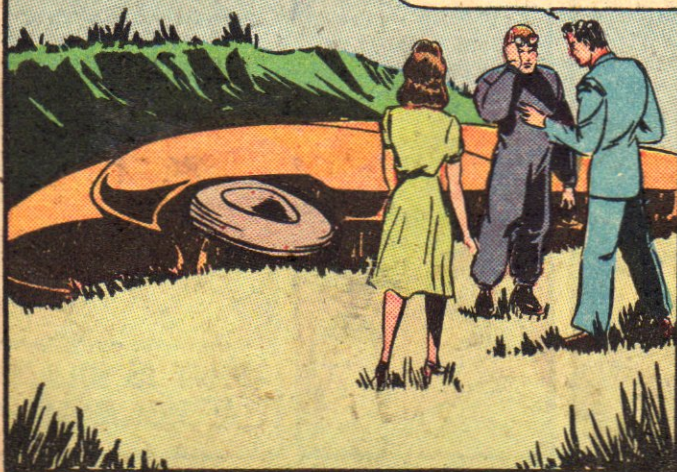
SECONDS AFTER THE CRASH--

THANK GOODNESS YOU'RE
ALRIGHT! WHEN! YOU
MISSED US BY A HAIR!

WONDERFUL
DRIVING, ROGER! I
NEVER THAUGHT YOU'D
BE ABLE TO GET
CONTROL AND SLOW
DOWN BEFORE YOU
CRASHED! NEITHER DID
YOUR DAD'S MURDERERS!

WHAT DO
YOU MEAN?

I MEAN THAT
MR. DEATH ALMOST
NAILED YOU, AND
MIGHT NOT MISS
THE NEXT TIME, IF
WE CAN'T CLEAR UP
THIS MESS. COME
WITH ME TO THE
COSMOPOLITAN!



LATER IN SPENCE'S OFFICE---

SOMETHING TOLD ME MR. HARGRAVE'S DEATH COULDN'T HAPPEN THE WAY IT DID. LAST NIGHT I SPENT FIVE HOURS DIGGING INTO THE PAST OF HARGRAVE'S EMPLOYEES. SOME STARTLING FACTS WERE REVEALED!



BUT THERE WASN'T ENOUGH EVIDENCE TO CONVICT ANYBODY, SO INSTEAD OF TAKING MY REGULAR CAMERA, I TOOK MY SLOW MOTION PICTURE JOB TO COVER THE TEST, THINKING MAYBE IT MIGHT FILM SOMETHING ON THE SCREEN OUR EYES WEREN'T SUPPOSED TO SEE.



IN THE PROJECTION ROOM--

THERE CAPTAIN SEE-- THERE'S OUR EVIDENCE! NOTICE HOW THE SLOW MOTION CAMERA SHOWS THE SPASMODIC JOLT OF THE FRONT WHEELS, BUT THE STEERING WHEEL IN ROGER'S HANDS IS AS STEADY AS A ROCK!



BACK IN SPENCE'S OFFICE A FEW MOMENTS LATER---

WE HAVE OUR EVIDENCE ON FILM AND THERE ARE OUR SUSPECTS! GUILTY OF THE MURDER OF MR. HARGRAVE!

NO-- GOOD GRIEF!



BILL, WITH THE EVIDENCE THAT YOU AND YOUR CAMERA HAVE GATHERED, PLUS A CLOSE EXAMINATION OF THE RACER, I'M SURE THESE MEN WILL HANG FOR THE MURDER OF MR. HARGRAVE!



STILL LATER--

SUE! THEY CONFESSED AND THE POLICE ARRESTED THEIR BOSS! THIS GENIUS OF CRIME HAS A LOT TO EXPLAIN!

WONDERFUL! ER, BILL, SPENCE WANTS TO SEE YOU!



NO! I'M NOT GOING TO CONGRATULATE YOU UNTIL AFTER YOU COVER THIS NEW ASSIGNMENT. IT'S HOT! IT'S TERRIFIC.

LEAD ME TO IT, BOSS!

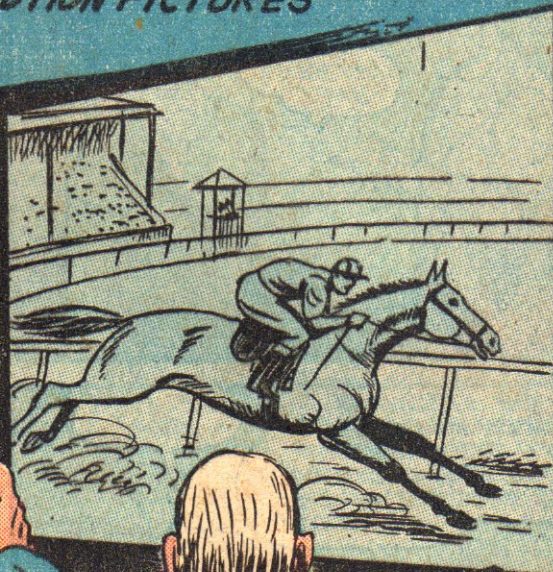


WHAT IS BILL'S ASSIGNMENT?

The LIFE OF Eadweard Muybridge

"GRANDFATHER OF MOTION PICTURES"

THERE HAVE BEEN MANY MEN CONCERNED WITH THE WONDERFUL ART OF MOTION PICTURES. ONE OF THE EARLIEST PIONEERS TO PRODUCE A FORM OF PICTURES IN MOTION WAS **EADWEARD MUYBRIDGE** WHOSE VIVID LIFE STORY IS PORTRAYED ON THESE PAGES.



BORN AT KINGSTON-ON-THAMES, ENGLAND, APRIL 9, 1830, EADWEARD MUYBRIDGE FINISHED HIS COMMON SCHOOL EDUCATION THEN EMIGRATED TO AMERICA.

WHAT DO YOU INTEND ON DOING IN AMERICA, MASTER MUYBRIDGE?

I HOPE TO MAKE A NAME FOR MYSELF IN THE LAND OF OPPORTUNITY, SIR!



WORKING IN A MERCANTILE ESTABLISHMENT IN THE BEGINNING, HE SOON BECAME INTERESTED IN PHOTOGRAPHY. LATER, EADWEARD MUYBRIDGE WAS ENGAGED IN PHOTOGRAPHIC WORK FOR THE UNITED STATES GOVERNMENT.

THIS U.S. COAST AND GEODETIC SURVEY IS INTERESTING WORK!

YES—COMBINING PHOTOGRAPHY WITH SURVEYING WILL ENABLE THE UNITED STATES TO ACCURATELY PLOT ITS PACIFIC COAST!



ON MAY, 1872 AT GOVERNOR LELAND STANFORD'S STOCK FARM IN PALO ALTO, CALIFORNIA---

I WANT YOU TO PROVE, BY PHOTOGRAPHY IF YOU CAN, THAT A RUNNING HORSE, AT SOME POINT IN HIS STRIDE, HAS ALL HIS HOOF'S CLEARLY OFF THE GROUND!

I'LL DO MY BEST, SIR!

MY HORSEMEN FRIENDS DOUBT IF IT IS SO. THEY CLAIM THAT A HORSE HAS AT LEAST ONE FOOT ON THE GROUND AT ALL TIMES!

PHOTOGRAPHY WILL PROVE WHO IS RIGHT!

AS THE STRING IS BROKEN BY CONTACT WITH THE GALLOPING HORSE, IT WILL OPERATE THE SHUTTER OF THE CAMERA!

A CLEVER IDEA!

WONDERFUL! THE HORSE IS TAKING HIS OWN PICTURE!

MUYBRIDGE HAD THE HORSE RIDDEN OVER THE COURSE A NUMBER OF TIMES UNTIL HE HAD SUFFICIENT PICTURES. HIS FIRST RESULTS WERE UNSUCCESSFUL.

BUT HIS SECOND ATTEMPT---

THESE PICTURES ARE EXCELLENT!

YES, GOVERNOR, THEY PROVE THAT A HORSE DOES HAVE ALL HIS FEET ENTIRELY OFF THE GROUND AT TIMES!

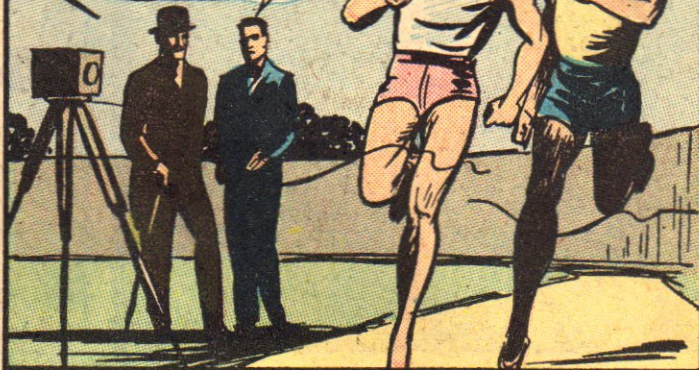
THIS TYPE OF WORK INTERESTS ME DEEPLY! I INTEND TO FOLLOW UP PHOTOGRAPHING 'ANIMAL LOCOMOTION'.

I WILL FINANCE YOU IN YOUR EXPERIMENTS!

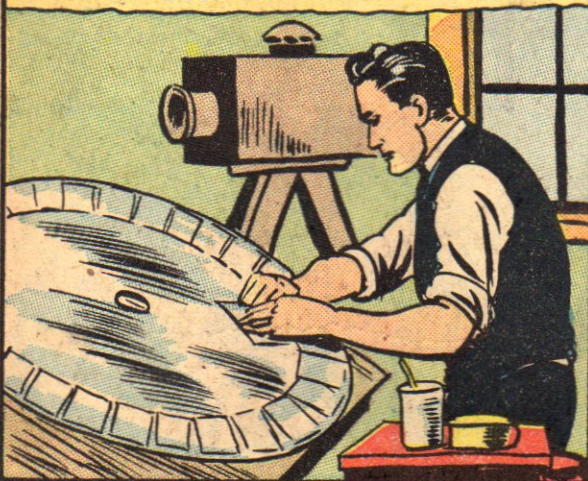
EADWEARD MUYBRIDGE HAD A WHITE BACKGROUND ERECTED ALONGSIDE THE HORSERACING COURSE AND OPPOSITE IT, SET UP 12 CAMERAS IN A LINE, ARRANGING THEM TO TAKE THREE DIFFERENT POINTS OF VIEW! EACH CAMERA HAD ITS STRING (WHICH WAS ATTACHED TO ITS SHUTTER) SET AT RIGHT ANGLES ACROSS THE TRACK, ARRANGED TO TRIP EACH SHUTTER AS THE HORSE HIT THE STRINGS. ALSO PHOTOGRAPHED ON THIS RACING COURSE WERE ATHLETES, AS WELL AS OXEN, DOGS AND BIRDS!

WHAT ARE ALL THESE PICTURES YOU ARE TAKING LEADING TO?

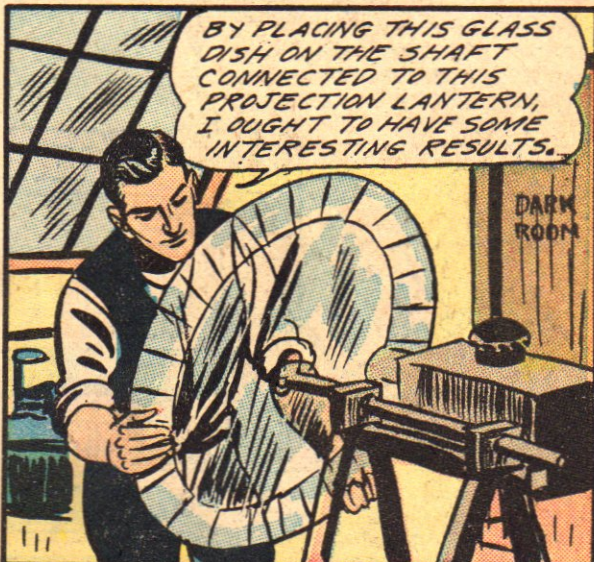
I AM TRYING TO RE-PRODUCE THESE VARIOUS MOVING FIGURES IN LARGE SIZE ON A SCREEN!



IN 1879, MUYBRIDGE DEVELOPED AN APPARATUS WHICH HE CALLED THE ZOOPRAXISCOPE.

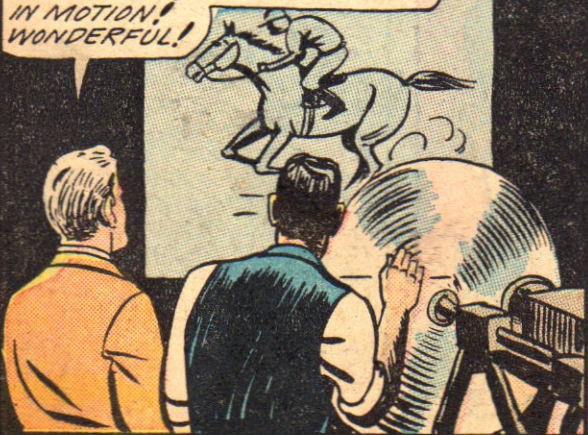


BY PLACING THIS GLASS DISH ON THE SHAFT CONNECTED TO THIS PROJECTION LANTERN, I OUGHT TO HAVE SOME INTERESTING RESULTS.

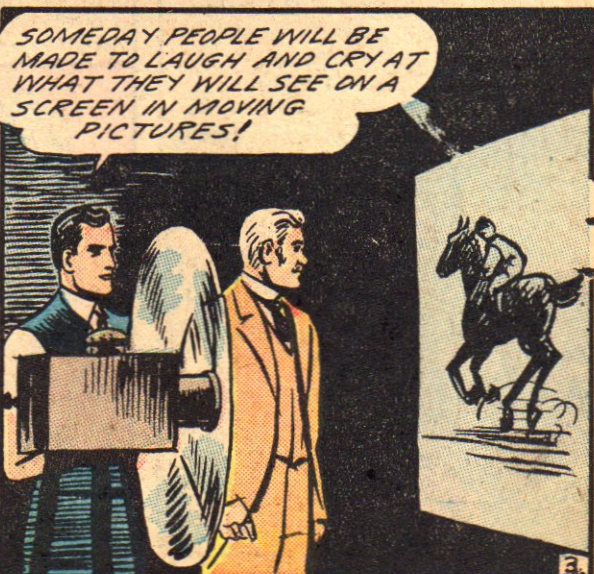


REVOLVING THE DISK RAPIDLY, MUYBRIDGE PROJECTS THE ENLARGED IMAGES OF HORSES ON THE SCREEN, GIVING THE IMPRESSION OF THE ORIGINAL MOTION!

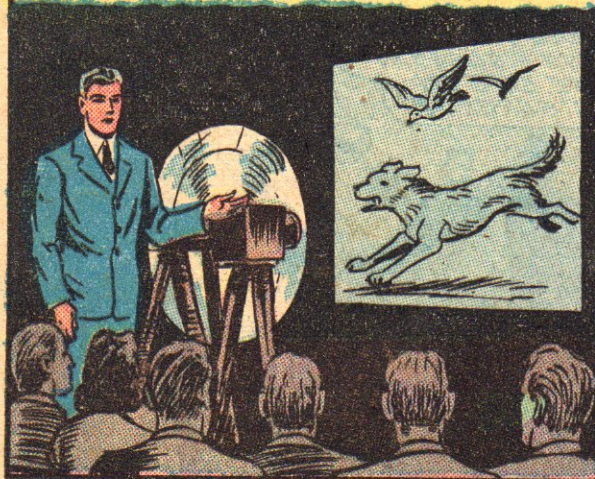
AMAZING! PICTURES ACTUALLY IN MOTION! WONDERFUL!



SOMEDAY PEOPLE WILL BE MADE TO LAUGH AND CRY AT WHAT THEY WILL SEE ON A SCREEN IN MOVING PICTURES!



IN 1881 AND 1882, MUYBRIDGE LECTURED ON THE SUBJECT OF "ANIMAL MOTION" IN BOTH LONDON AND PARIS.



RETURNING TO THE U.S. IN 1883, HE CONTINUED HIS LECTURES. THEN IN 1884, HE BEGAN A SERIES OF NEW EXPERIMENTS IN PHILADELPHIA FOR THE UNIVERSITY OF PENNSYLVANIA.

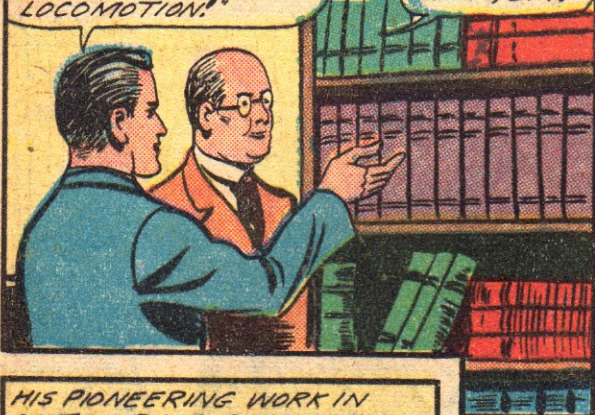
THIS TIMING MECHANISM AND THE ELECTROMAGNETIC LATCH TO RELEASE THE CAMERA SHUTTERS ARE DEVELOPING NICELY!



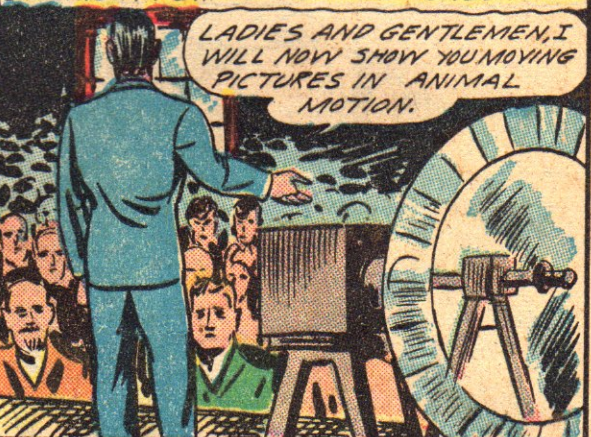
TWO YEARS LATER--

THERE THEY ARE, PROFESSOR, OVER 100,000 PHOTOGRAPHIC PLATES ON "ANIMAL LOCOMOTION."

A WONDERFUL PIECE OF WORK, SIR!



MUYBRIDGE RETURNED TO HIS BIRTHPLACE IN ENGLAND TO LIVE BUT CAME BACK TO THE U.S. IN 1893 FOR THE WORLD'S COLUMBIAN EXPOSITION IN CHICAGO.



HIS PIONEERING WORK IN MOTION PHOTOGRAPHY WAS COMMEMORATED BY AN INSCRIBED TABLET BEARING HIS PORTRAIT WHICH WAS PLACED IN THE PUBLIC LIBRARY AT UPTON-ON-THAMES, ENGLAND, JULY 17, 1931.



AYE, HE WAS A GREAT MAN!

EADWEARD MUYBRIDGE, A GREAT PIONEER OF MOTION PICTURES!

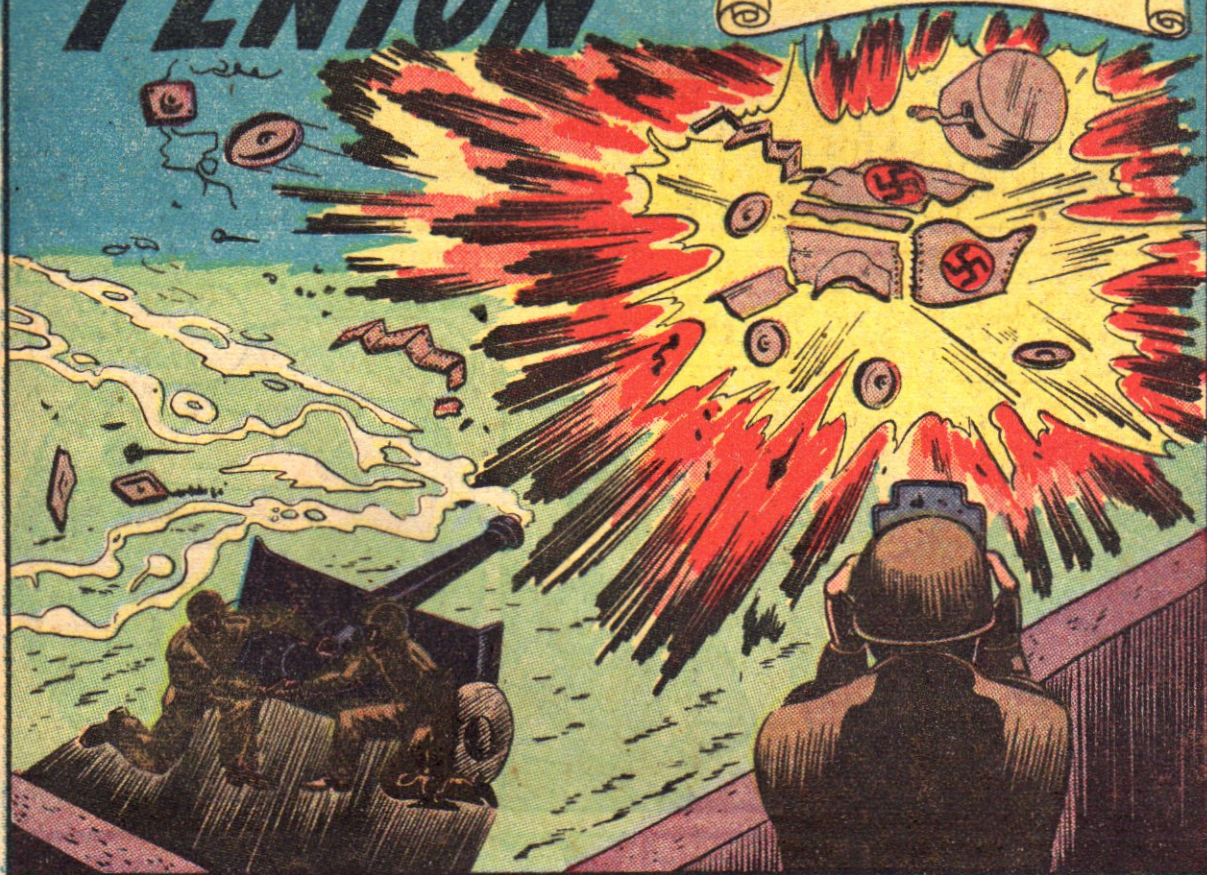


IT WAS EADWEARD MUYBRIDGE'S PIONEER WORK WITH THE ZOOPRAXISCOPE THAT LED THOMAS A EDISON TO DEVELOPE THE KINETOSCOPE THE FORE RUNNER OF TODAY'S COMPLEX MOTION PICTURE CAMERAS AND PROJECTORS. INDEED, EADWEARD MUYBRIDGE CAN WELL BE HONORED WITH THE TITLE, 'GRANDFATHER OF PICTURES IN MOTION'!

The End.

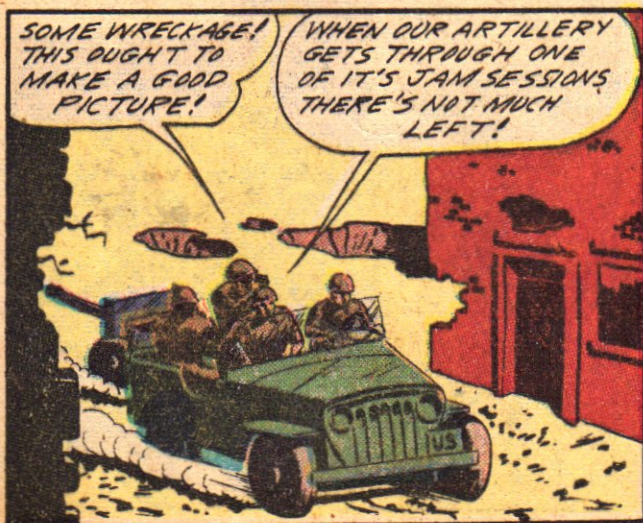
SGT. ART FENTON

COUNTER-ATTACK...
SWIFTLY AND DESPERATELY,
THE NAZIS STRIKE BACK AT
THE ADVANCING AMERICANS!
FOLLOW ART FENTON AS HE
PHOTOGRAPHS OUR BRAVE
INFANTRYMEN IN DEEDS ABOVE
AND BEYOND THE CALL OF
DUTY!



SOME WRECKAGE!
THIS OUGHT TO
MAKE A GOOD
PICTURE!

WHEN OUR ARTILLERY
GETS THROUGH ONE
OF IT'S JAM SESSIONS
THERE'S NOT MUCH
LEFT!



I'VE BEEN INFORMED
THAT THE TOWN
HAS BEEN WIRED
OUT!

I DON'T
IMAGINE THAT
ANY LIVING
THING REMAINS!



ALL RIGHT, MEN!
SET UP THE ANTI-
TANK GUNS HERE!

I WANT YOU TO COVER
ME WITH YOUR TOMMY
GUNS WHILE I TRY TO
SMOKE OUT ANY
POSSIBLE SNIPERS!

YES, SIR!

IF YOU DON'T MIND COMPANY, SIR,
I'D LIKE TO GO WITH YOU. I MAY
GET A PICTURE OF A SNIPER IF
THERE ARE ANY AROUND!

I DOUBT IF THERE
ARE ANY AROUND,
FENTON, AFTER
THAT ARTILLERY
BARRAGE!

SUDDENLY AN OMINOUS SOUND
IS HEARD---

DO YOU THINK
IT IS---

YES, NAZI
TANKS! BIG
ONES, TOO!

NAZI TANKS COMING
THIS WAY, SIR!

COVER THEM,
AND FIRE
AT WILL!

HERE
COMES TROUBLE.

SOME FIVE MINUTES LATER--

THOSE JERRY TANKS
OPENED ALL GUNS AT
ONCE! DESTROYED
OUR BATTERY!

NO ANTI-
TANK GUN!
WHAT TO
DO NOW?



ON
THE
ROOF--

WE CAN LOOK
DOWN THROUGH THE
GRILL WORK TO THE
STREET, LIEUTENANT,
AND THEY WON'T SEE US!

GOOD!
QUIETLY,
NOW!



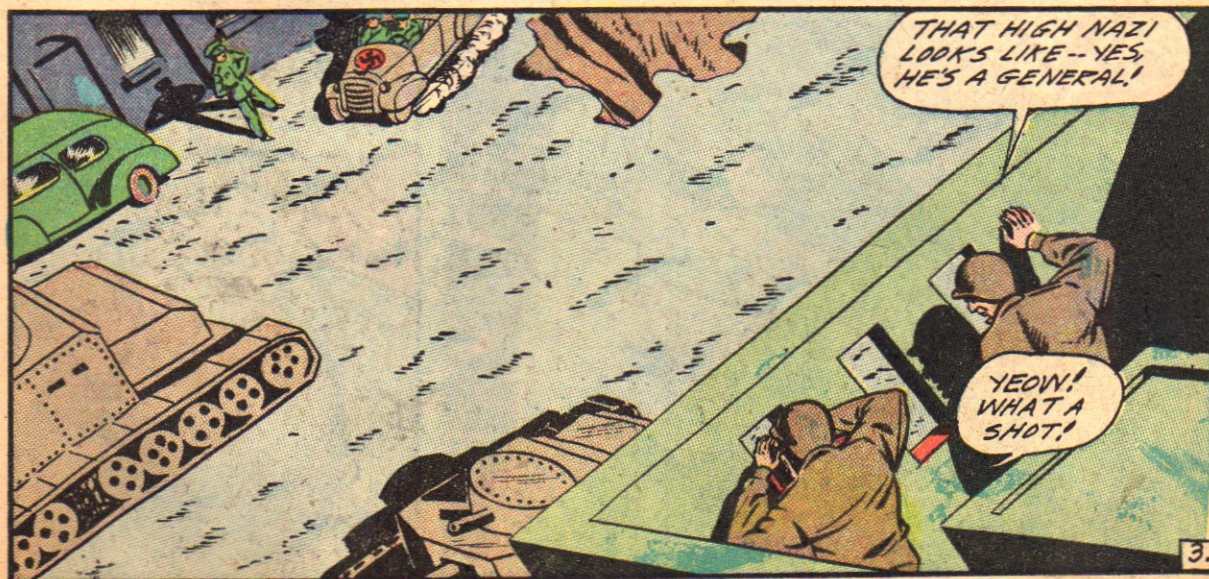
FOLLOW ME
UP TO THE
ROOF!

YES,
SIR!



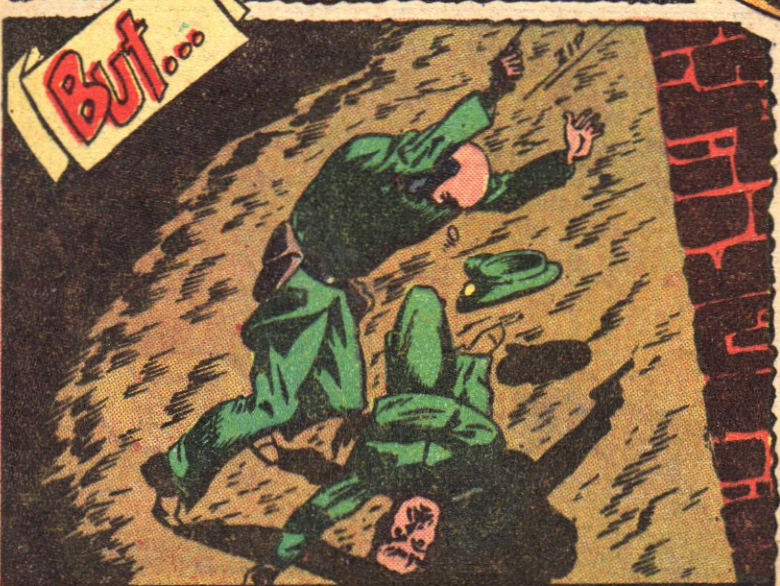
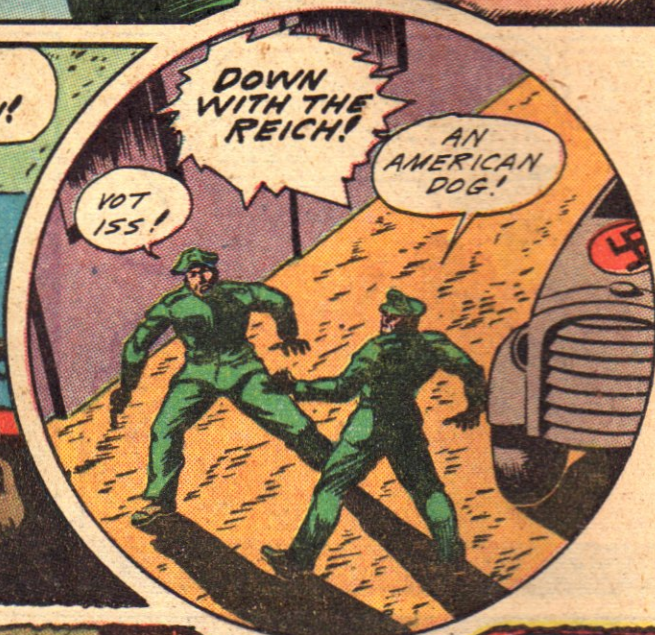
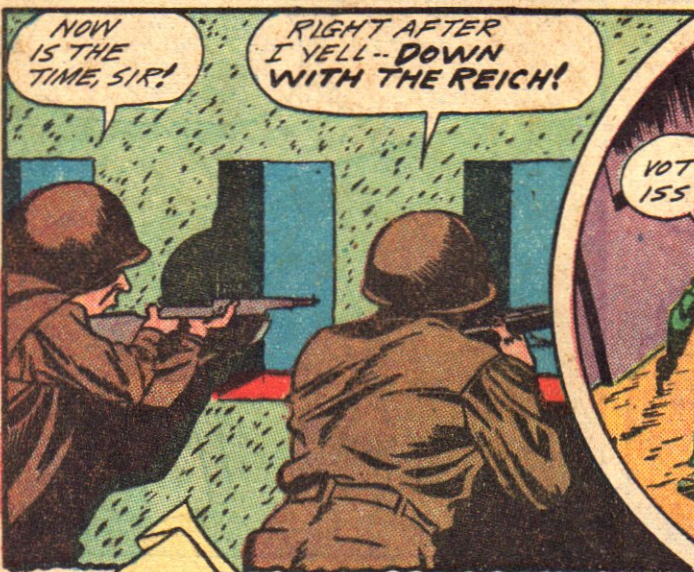
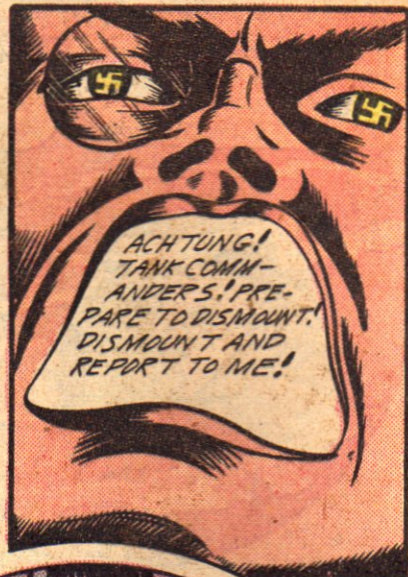
THE TANKS ARE
PULLING OVER TO
ONE SIDE AND
STOPPING!

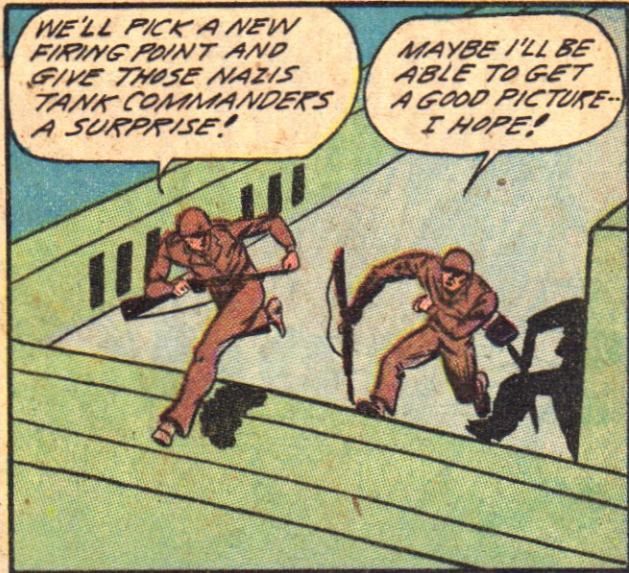
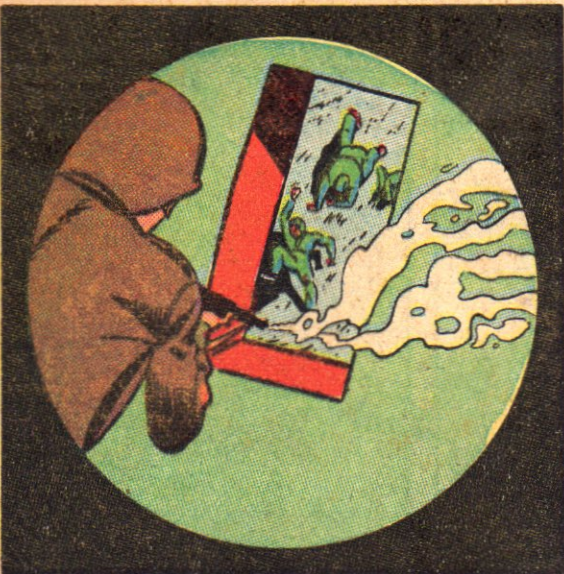
THEY WANT TO
LET THE HIGH
NAZI OFFICER'S
PASS!



THAT HIGH NAZI
LOOKS LIKE-- YES,
HE'S A GENERAL!

YEDW!
WHAT A
SHOT!





WE'LL PICK A NEW
FIRING POINT AND
GIVE THOSE NAZIS
TANK COMMANDERS
A SURPRISE!

MAYBE I'LL BE
ABLE TO GET
A GOOD PICTURE--
I HOPE!

THE NAZI TANK COMMANDERS GATHER

ACH - ALL OUR
OFFICERS ARE
KILLED! WE HAVE
NO OFFICERS
AND NO ORDERS!

WE BETTER
KILL THE
AMERICAN
POGS BEFORE
THEY KILL
US!



LOOK AT THOSE
NAZI COMMANDERS
GETTING IN A GROUP!
ARE THEY CRAZY?

WHEN THEY
LOSE THEIR
OFFICERS THEY
LOSE THEIR HEADS!
THEY'RE RATTLED!



LIMBER UP YOUR
CAMERA, FENTON!
I'M GOING TO GIVE
YOU A WHOLE OF
A PICTURE!

YOU MEAN THAT
THE TANK COMM-
ANDERS ARE
GOING BY-BY?



I'M
ALL
SET!

SO AM I!
HERE GOES
SOMETHING!



IT'S A GOOD
IDEA TO CHANGE
OUR POSITION
AGAIN,
LIEUTENANT!

YES, THEN
THEY CAN'T
CONCENTRATE
ON THE RANGE
FOR THEIR
AIM!

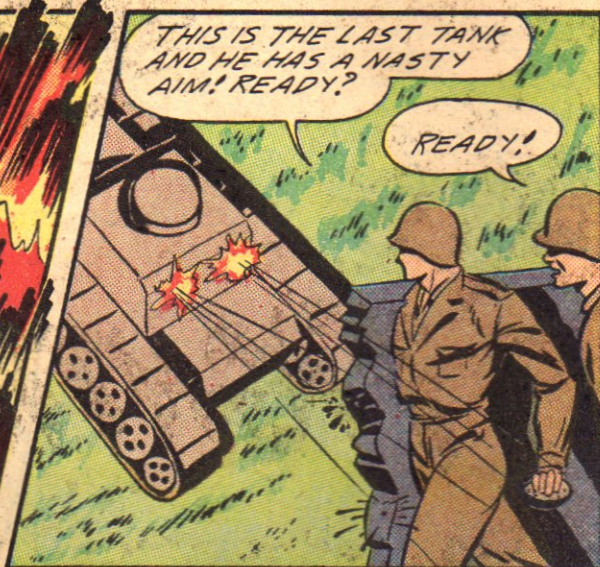


YOU TAKE THE TANK
ON THE LEFT, I'LL
TAKE THE ONE ON
THE RIGHT!

RIGHT!

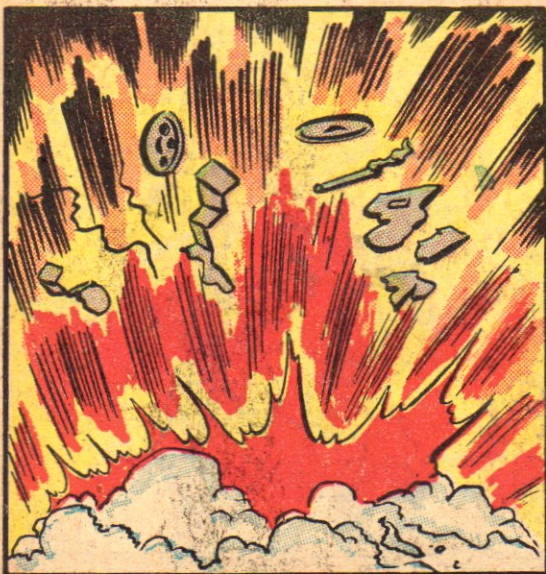


BING



THIS IS THE LAST TANK
AND HE HAS A NASTY
AIM! READY?

READY!



WELL, IT WAS
LIVELY WHILE
IT LASTED! WE
MIGHT HAVE
TROUBLE CON-
VINING OUR
PEOPLE THAT
WE DID ALL THAT!

DON'T WORRY,
LIEUTENANT, MY
PICTURES WILL PROVE
IT! THERE SHOULD BE
SOME SALON SHOTS
AMONG THEM, AND
GOOD NEWS PHOTO-
GRAPHY! GOOD PHOTOS
HAVE BOTH!

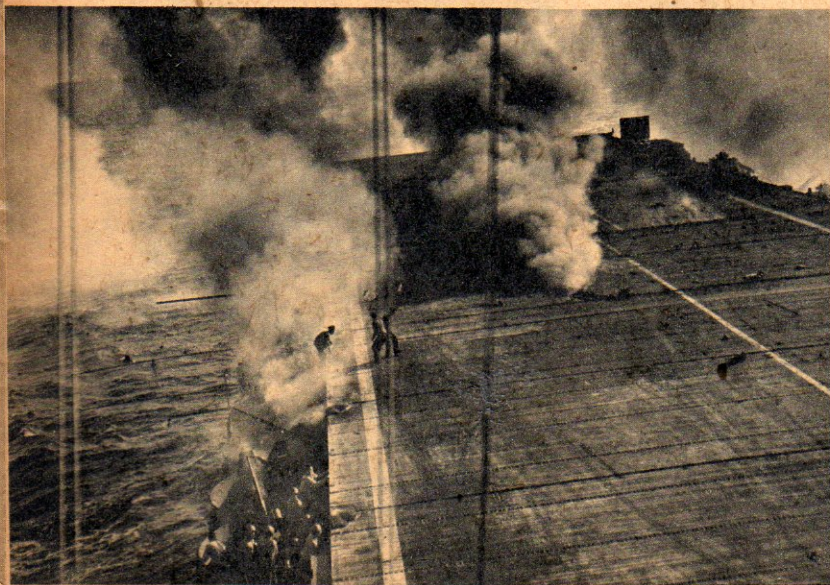


THE NAVY PHOTO-GRAPHS THE SAGA OF AN AIRCRAFT CARRIER

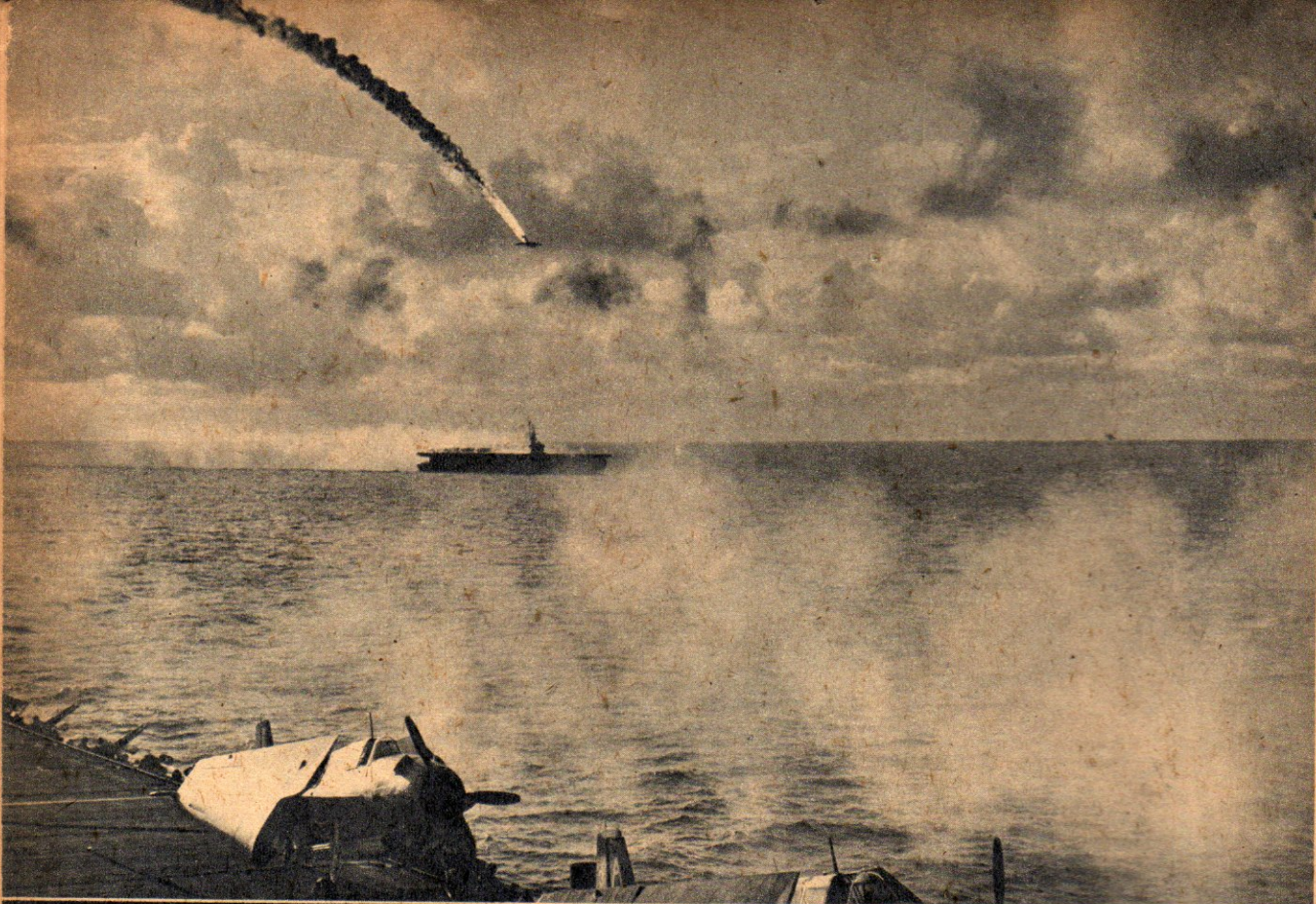
THE fightingest lady the screen has ever seen is the aircraft carrier whose story was filmed by the photo unit under the direction of Captain Edward Steichen of the Navy Department. She was "The Fighting Lady" to her crew, and the filming follows the Lady from the time she was launched, through her exciting Pacific campaigns. This is an authentic film of life on an aircraft carrier—training, routine, battle.

Directly responsible for the excellent photographic work was Lieut. Comdr. Dwight Long and his photo crew.

FIGHTING LADY



A BOMB, at the left, hits the deck of The Fighting Lady, blowing some crewmembers into the water. At right, a pilot is helped into the cockpit by an enlisted man preparatory to taking off the carrier's deck.



A SON of the rising sun, sets. A Japanese plane goes blazing down to her doom after being hit by the Navy guns in a Pacific sea and air battle. The Lady is in the foreground; in background is another aircraft carrier.



TUBA PLAYER blows hard into horn during musical interlude aboard ship. "Happy Hours" bring forth good entertainment.

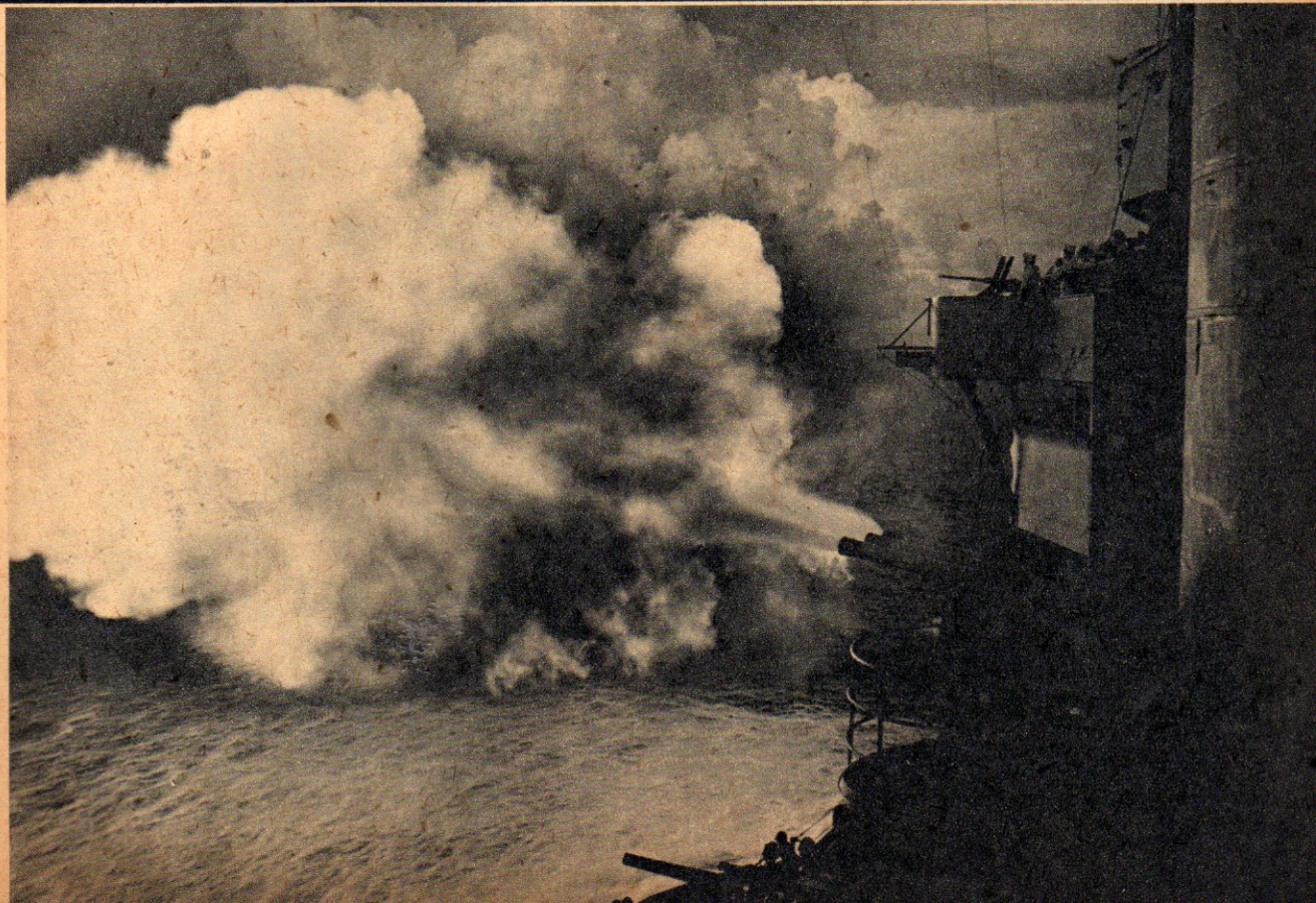


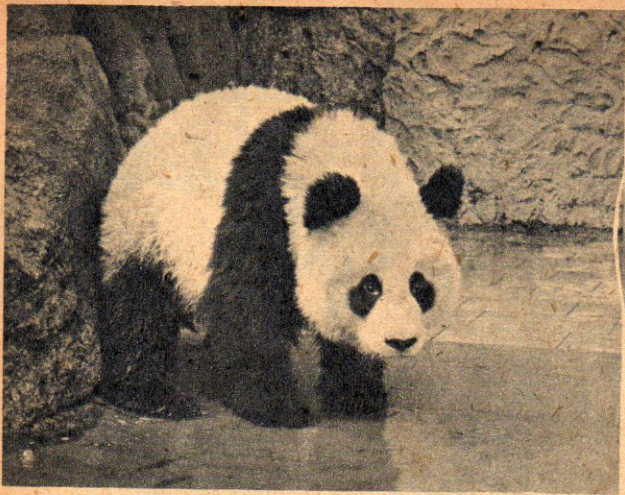
PHOTO-OFFICERS, top, during moment of relaxation; below, the wounded.



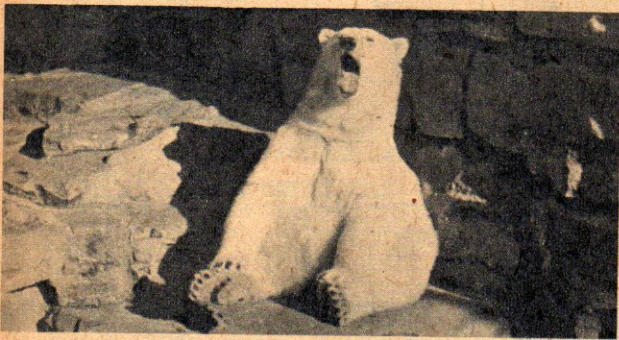
LOOKING LIKE MEN from Mars are these two fire-fighters, members of the ship's crew, in fireproof outfits.

LIFE ABOARD a fighting ship, above left, is not all battle. Pail and brush are part of sailor's ship equipment. Below, the guns of The Fighting Lady roar defiance and fire at the enemy, blasting the Nips right out of the sea.

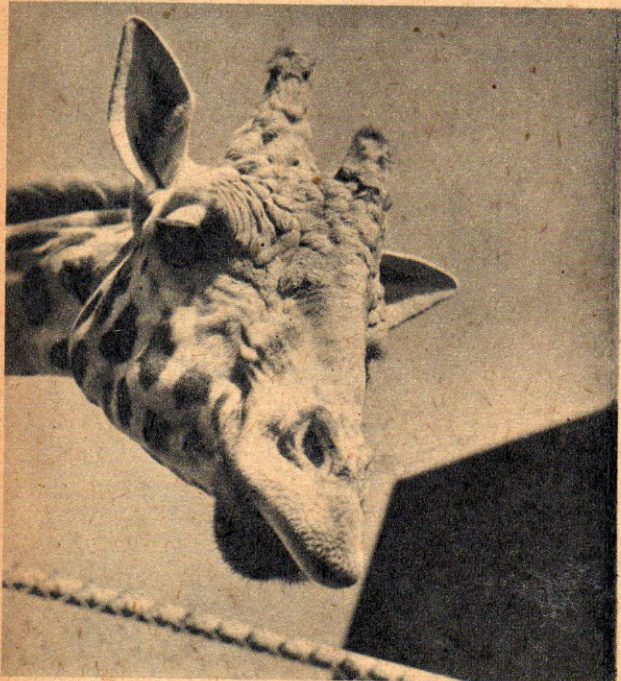




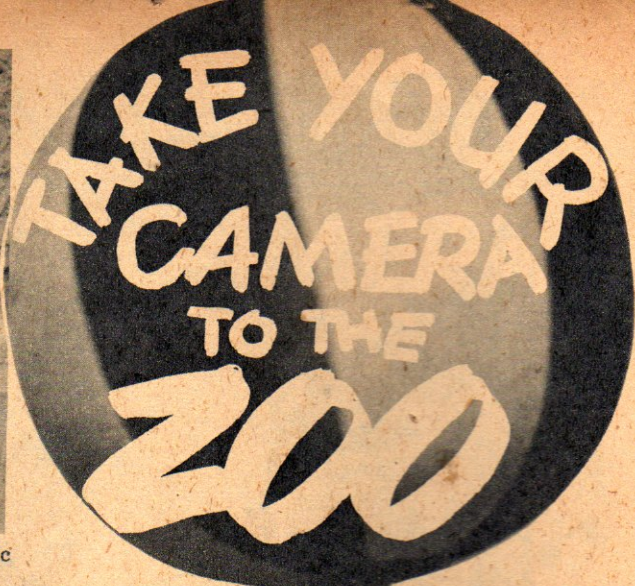
PANDA looks forlorn and scared as he stares at the public in his natural habitat surroundings.—*Ellen Conried.*



POLAR BEAR seems to be having a good laugh at one of the customers. Animals can often be caught in amusing poses like this by the photographer.—*Jack Partington.*



GIRAFFE rubbernecks over the wire railing. His high altitude allows for good deliberate distortion angles which emphasize the length of his neck.—*B. Russell Carter.*

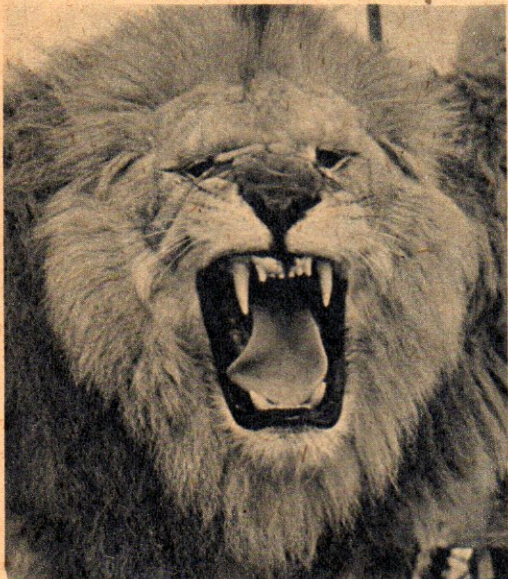


FOR SWELL AND EASY-TO-TAKE ANIMAL SHOTS, THE ZOO'S THE PLACE

ONE of the best places to get interesting subject material for your camera is the zoo. Whether the one near you be large or small, you will find a variety of animals to photograph; and with a little thought and planning, some jolly pictures will result.

There are, of course, several rules to keep in mind. First is, never to get so close as to annoy the animals. Don't, for instance, try to poke your camera through the bars of the cage in order to get a closeup. Bars can advantageously be used for framing; or, photographed full view, they can add a distinctive note. A good example of this is the picture of the hippopotami on this page.

Many zoos now have animals outdoors in a replica of their natural habitat, with only a deep moat separating the animals from the public. This allows for use of excellent natural outdoor lighting. A closer view can be achieved by later cropping—as was done in the photographs of the panda, polar bear and giraffe on the opposite page.

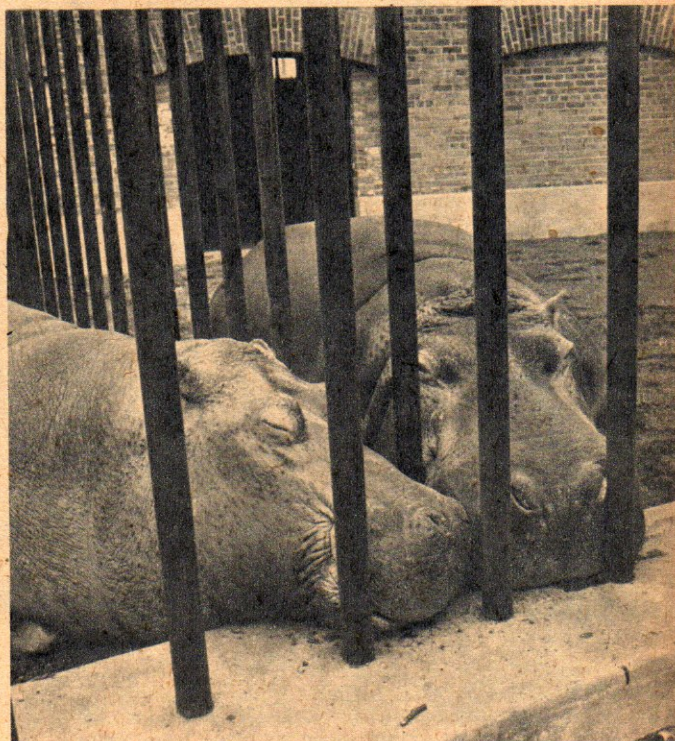


KING OF BEASTS smiles for the camera.

Photograph of seal by *Maxwell Coplan*.



ZEBRA'S stripes make an interesting pattern in this photograph. Whenever possible, try to photograph the animal's outstanding or distinctive characteristic. Photo by *Charles Fuller*.



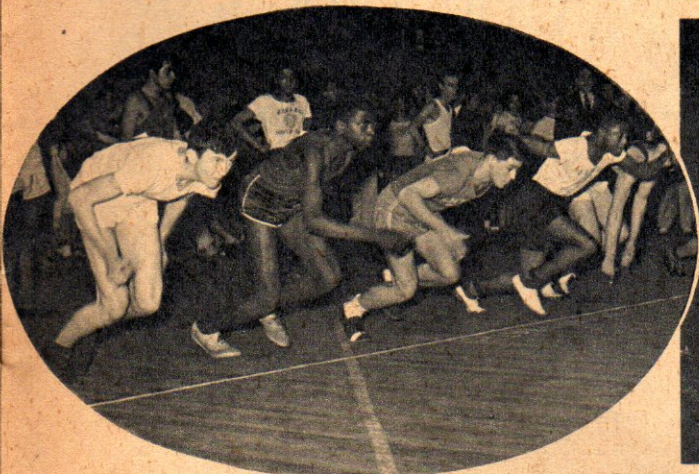
BARS OF CAGE add an interesting note to this amusing picture of sleeping hippopotami. The photograph was taken in the Central Park Zoo of New York City by *Chester Kreiswirth*.



PICTURE OF THE YEAR. This is the photograph which was taken by Morris Neufeld, a New York high school senior, as he returned home from swimming practice. The picture received nationwide publicity and was chosen "Picture of the Year" by *The New York Sun*.

Morris attends Stuyvesant High School in New York City and is an active member of the Camera Club there—which is one of the best in the country. Several of his pictures have been entered in the National High School Salon of Photography. One, reproduced opposite, received mention.

"LUCKY BREAK" Prize Winner



High School Boy Snaps Picture of the Year

THE prize picture of the year as chosen by the New York Sun recently, was taken by a 16-year-old high school boy, Morris Neufeld. The photograph (on opposite page), which Morris says was a "lucky break," received national publication in newspapers and magazines.

Morris was walking along the street one day, with his camera in tow, when he heard somebody shout, "Hey, Mom, Sammy's home!" He looked across the street and saw a soldier with casts on both legs struggling to get out of a cab. At that moment his father came out and there was a tearful greeting.

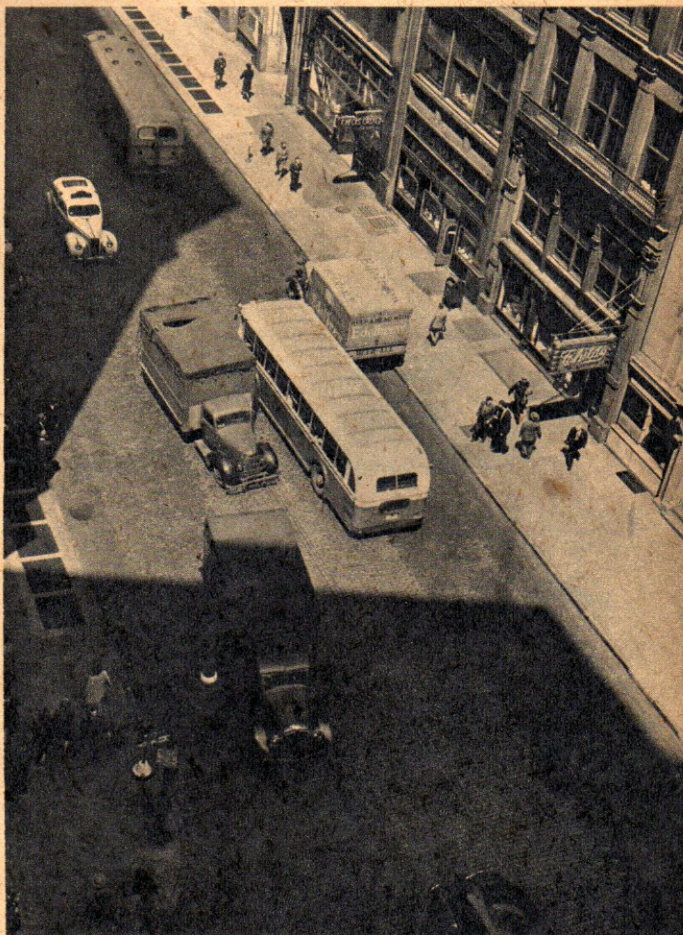
"Then," Morris says, "the soldier's mother looked out of a window, and I knew she would come running down. As fast as I could, I took out my camera, approximated the exposure, and clicked the shutter at the moment the mother threw her arms about her son."

Morris got his release from the soldier, Private Sam Macchia, and his family—then took his picture to a large New York newspaper and sold it. Later, he sold the picture to a national photo service.

Though Morris says this was all a lucky break, there is really more to it than that. His excellent training as a member of the Stuyvesant High School Camera Club in New York had prepared him so that when the "lucky break" appeared he was ready for it.



SWIMMING photo taken by Morris for his high school newspaper, of which he was photography editor last year.



HONORABLE MENTION was given this entry by 1944 National High School Salon of Photography. Morris will continue photography no matter what other profession he studies.

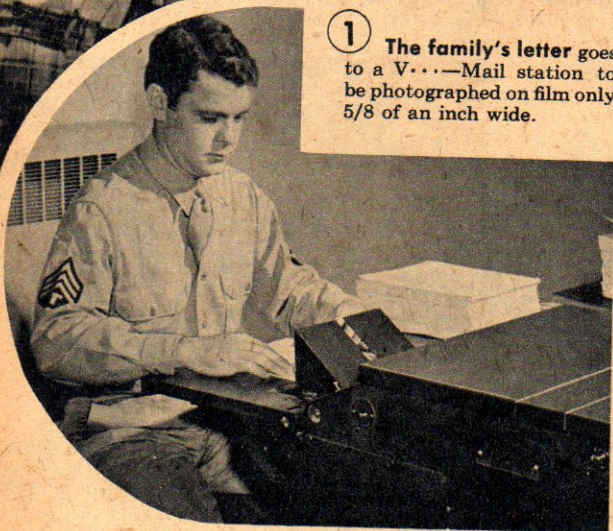
Behind the Lines

Dear Joe...{

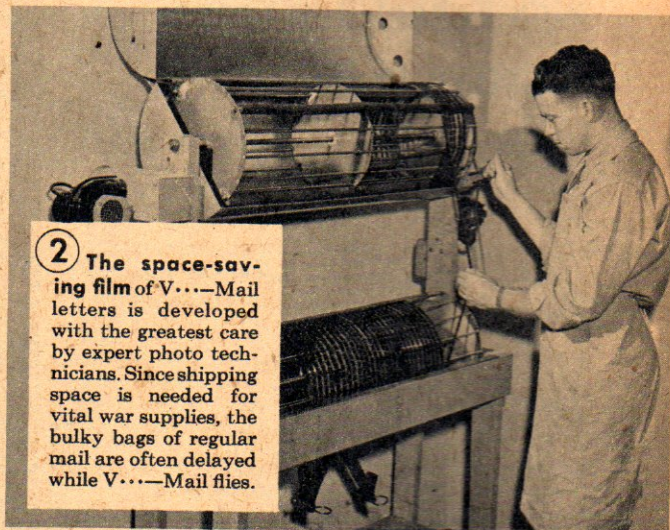
Bracket indicates actual size
of one letter as
photographed for

V...-MAIL

1 The family's letter goes to a V...-Mail station to be photographed on film only 5/8 of an inch wide.



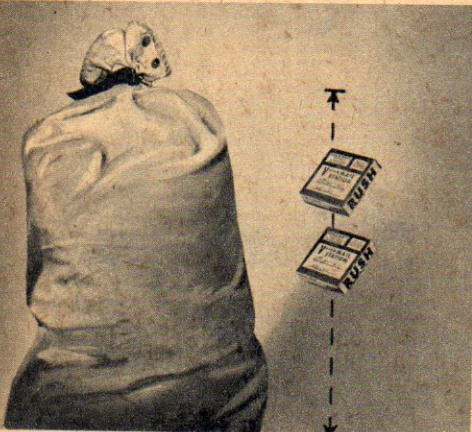
2 The space-saving film of V...-Mail letters is developed with the greatest care by expert photo technicians. Since shipping space is needed for vital war supplies, the bulky bags of regular mail are often delayed while V...-Mail flies.



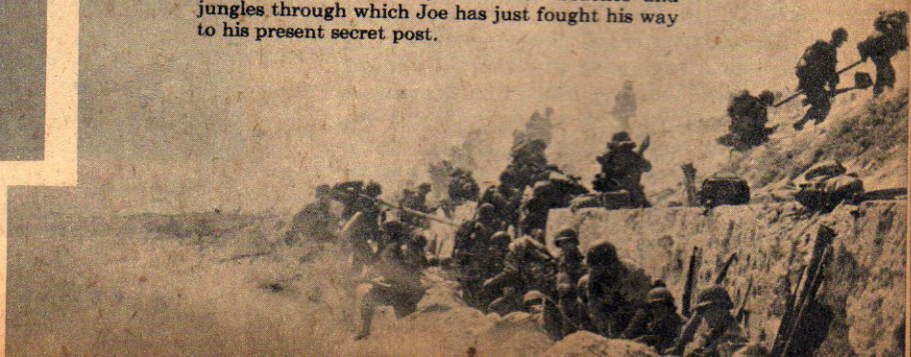
4 Given priority space on planes flying to distant bases,



V...-Mail goes high above the submarine-patrolled seas, and over the same beaches and jungles through which Joe has just fought his way to his present secret post.



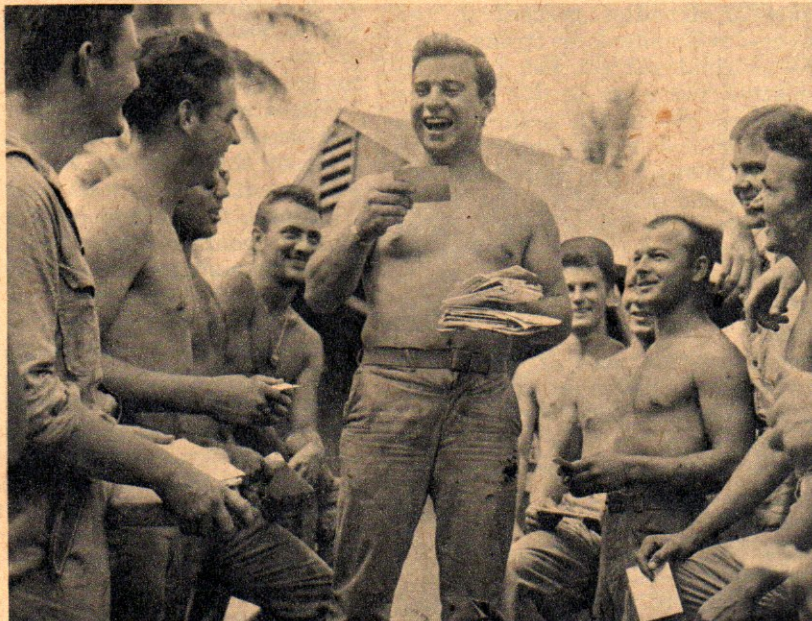
3 3000 letters in a standard mail bag weigh over 75 pounds. When put on two reels of V...-Mail, they weigh only 14 ounces, with room for more.



5 At a V...—Mail station in the Pacific, a 4¼ x 5¼-inch print from the film gives an accurate photographic reproduction of the letter you wrote at home. Folded and sealed, it's ready for Joe.



6 Mail call—the most exciting and cheering moment of the serviceman's day. He knows he'll get the news from home fast by V...—Mail.



V...—MAIL—a Kodak development—is only one of Kodak's many contributions to Uncle Sam's war effort. Precision military instruments . . . cameras . . . film of every type and size from 16-millimeter V...—Mail microfilm to great rolls for aerial reconnaissance—Kodak produces all of these for our armed forces.

Photographs 1, 2, 4, and 5 are the work of the U. S. Army Signal Corps and No. 6 is by the U. S. Navy.

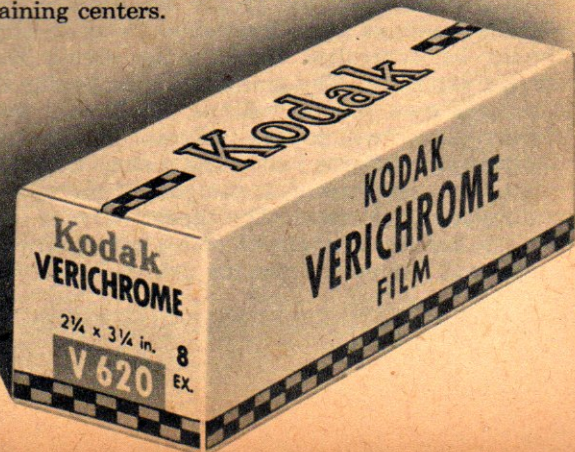
... and here at home

great quantities of photographic materials are being supplied to war plants—because business is continually finding important new uses for photography; to improve product and machine design, speed up production, check quality, and keep better records. Photography is winning a place in every occupation. Remember that when you take pictures. Today photography is your hobby—a few years from now it may also be your chosen life work.

Gets the picture . . .

Kodak Verichrome . . . America's favorite snapshot film . . . has what professionals call

"latitude" or "range". . . the ability to get good pictures under varied conditions . . . on sunny days and cloudy days, when your exposures are good and not so good. Because of the film requirements of our Army, Navy, and Air Forces, Verichrome is often hard to get. But keep asking for it. Look for the familiar yellow box. And when you get a roll, take pictures of home, family, and friends to send to the boys overseas or at training centers.



EASTMAN KODAK COMPANY
Rochester, N. Y.

Camera Cues

SELECTING PRINTING PAPER TO FIT THE NEGATIVE

THE selection of the proper contrast grade in the sensitized paper for making contacts (same size as negative) or enlargements (larger than negative) is of utmost importance to the photographer. The first principle is to choose a paper that has a scale of tones that will match the scale of densities present in the negative. If over-development or strong, hard lighting of the original subject has produced a contrasty negative, the tones in this negative will cover a short range—that is a short jump from the dense portions (highlights) to the thin portions (shadows). To reproduce the normal brilliance of the original subject a soft paper must be used which has a long scale of tones. It is then possible to register the small amount of light that gets through the dense portions of the negative without over-exposing the thin portions.

A normal negative—the tones of which will be half-way between the extremes of contrasty and soft—will produce a brilliant print with a full scale of tones on a medium contrast or normal paper. An under-developed negative, on the other hand, must be printed on a short-scale or contrasty paper. Such a paper will, without over-exposing the high-light portions of the subject, reproduce the shadows.

The following simple rules should be pasted up in the darkroom until experience has taught the proper selection of paper for a particular negative:

1. Use medium grades of paper (#2 and 3) for all normal negatives.
2. Use a hard paper (#4 and 5) to obtain brilliance with flat and weak negatives.
3. Use a soft (#1 and 2) grade of paper when negatives are contrasty.

Do not try to obtain control over contrast, or correction of printing time by manipulating the development time. The best results with contact printing paper are obtained by controlling contrast by the proper selection of the various grades of paper available. Print density should be controlled by care in giving the correct exposure. The amateur, as he begins to make his own prints, will be faced with decisions upon which the success of all his photographic efforts rest. The print, whether contact or enlargement, is the goal of the entire photographic process. The negative may be perfect, but final judgment of a photographer's worth will be made from his prints.

The first all-important decision is the selection of the printing paper. To accommodate the great variance in the contrast of negatives, all photographic papers are scaled from #1, the softest paper (for contrasty negatives) to #5 the hardest paper (for flat negatives).

Choice of paper will also depend on whether contact prints or enlargements are to be made. Slow chloride papers are used for contact prints (same size as the negative) while rapid—chloro-bromide and bromide—papers are used for enlargements.

There are four grades of contrast in papers, and their use is determined solely by the contrast of the negative which is to be printed. #1 is soft, for contrasty negatives, #2 paper is normal, for normal contrast negatives, #3 is medium contrast, for soft negatives, and #4 is for extra contrast, with extremely soft or thin negatives.

The nature of the paper stock is determined by the final use for which the print is made as well as by the photographer's own taste, so there is more room for personal choice on this basis. There are three considerations to be made in determining the choice of paper stock: the surface, the color and the weight.

In choosing the color of the paper stock, white is for normal use and engravings, while natural, eggshell as well as buff are for pictorial and portrait use.

The weight of the paper stock selected may be either single weight, for normal use, or double weight, for display or highly durable prints.

Before considering the proper developments of contact prints and enlargements in the next lessons, a word should be mentioned about developers. Negatives vary in density—the negative's all-over darkness—as well as in contrast, but this does not affect the choice of a grade of paper. It merely means that the light must be kept on longer to print a denser negative.

CONTACT PRINTING

FOR making prints the same size as the negative, with the paper in contact with the negative—the following equipment is required: a 16-ounce graduate, three 8x10 inch enamel trays; two print tongs, one for the developer and one for the fix hardener; a darkroom clock with a sweep second; a paper cutter; a printing frame the size of your negatives or larger; an opaque mask for white print borders; contact printing papers #1, #2, #3 and #4; a white light source that turns easily on and off, such

as a desk or goose-neck lamp; a safelight with a Wratten OA filter and a 10-watt bulb.

Also needed are 16 ounces of developing solution, a water rinse or short stop bath composed of a few drops of acetic acid in water, and 32 ounces of hardening-fix solution. Contact printing requires the use of slow chloride papers. When ordering, however, simply ask for "contact printing paper," giving the contrast number, the size and the surface desired.

First step in contact printing is cleaning the negative carefully before the print is made. A small brush is useful for removing the minute specks of dust which have collected.

The glass of the printing frame should also be thoroughly cleaned and free from dust before use. Remember to handle the negative at the edges to avoid scratching the surface.

The printing frame should be slightly larger than the negative to produce a white border, while the mask opening should be the same size as the picture area. The negative should be placed glossy side down on the glass, while the dull or emulsion side faces up to come in contact with the emulsion side of the paper later. Then place the mask over the negative, making sure that it is the right size for the negative and that it is properly centered. Before the next step, turn out the white light!

After the white light is turned off, insert a test strip. Select the right contrast (number) of paper according to the directions given in the previous lesson. Slit one edge of the container only and remove the inner container. Cut a few sheets into strips that are about an inch wide to make tests and conserve paper. A beginner should use glossy, single-weight paper. Return the unused paper to its light-proof envelope. Place the strip, shiny side down on the negative and slide hinged cover into place.

To make a graduating test exposure, place the frame with the negative and paper enclosed face up beneath the white light source. If the negative is normal in density and a 60-watt bulb is used, turn on the white light for 15 seconds while the entire negative is exposed. Then cover one-third of the negative with a light-proof paper and expose it an additional 15 seconds. Cover two-thirds of the area for a final 15 second exposure. Remember to keep the white light off while developing.

With eyes on the clock, the next step is to develop the test strip, following the manufacturer's directions. Temperature of the developer should be 68 degrees Fahrenheit. Submerge the test strip completely and use print tongs to move it around occasionally, rocking the tray back and forth as development proceeds. Develop for exactly one minute. Do not leave the strip in longer, regardless of how the test looks. Note how the three exposures have left proportionately darker areas.

Under white light, inspect the test strip. Following development soak the test in rinse for

about 15 seconds and then submerge in the fixing bath. Using one tongs for the developer only, drop the print. Use the other pair of tongs for the rinse and fix. When strip is in the fix one minute, turn on the white light and inspect closely to see which exposure is correct. If all exposure areas are too dark, lessen time proportionately beginning with 3 seconds; if all too light, increase proportionately.

Be sure that the test exposure is correct before exposing the full sheet for the time determined by the tests. When inserting the negative in the printing frame, be certain that it is centered over the mask so that all white borders will be equal. Use a negative mask if printing frame is larger than the negative, following the white guide lines on the mask. Put all unused paper back into the envelope before exposing the contact print. Turn on white light for exact time determined by the test. Rinse print for 15 seconds after it has been properly exposed and developed. When dropping print into the short stop bath do not allow the developer tongs to become contaminated with acetic acid. If the tongs are accidentally splashed with either rinse or hypo, wash thoroughly in hot water. Agitate the print in the rinse with the fix-rinse tongs. Drain off each solution before transferring the print to next bath.

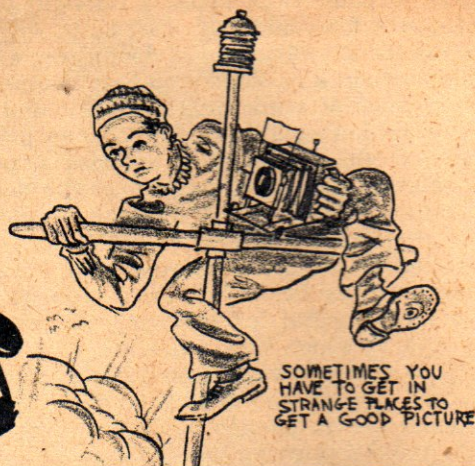
Fix the print for at least 12 minutes. Inspect the print under white light after it has been in the fix for one minute. While the prints are in the fix the entire tray should be rocked occasionally.

Wash prints for at least a half hour under running water. The usual bathroom sink with stopper and top-overflow will serve well. Leave water running slowly, separate the prints occasionally. For ideal results, the water should run at about 68 degrees. If running water is not available, six changes of fresh water at five minute intervals will do. If there are many prints, leave in water longer. After washing, place prints face up on glass, take a swab of cotton and rub off surface scum.

If highly glossed prints are desired and glossy paper has been used, place the prints face down on a chromium ferrotype tin for drying. Wipe the moisture from each with a "squeegee" roller or rubber scraper. If semi-glossy results are wanted, however, glossy prints can be dried by sponging face up on a sheet of glass as described on the previous page. If dull prints are desired, place between two dry blotters or on dry towel.

For more speed and ease of operation, amateurs can build or buy a contact printer—a small box with a safelight and a white light enclosed. A glass top with a hinged cover, which can be raised and lowered, completes the outfit. The negative and mask are placed on the glass, then the paper. Lowering the lid turns on the white light. Such printers are available in various sizes and have adjustable masks.

Bob Dixon's Cartoons



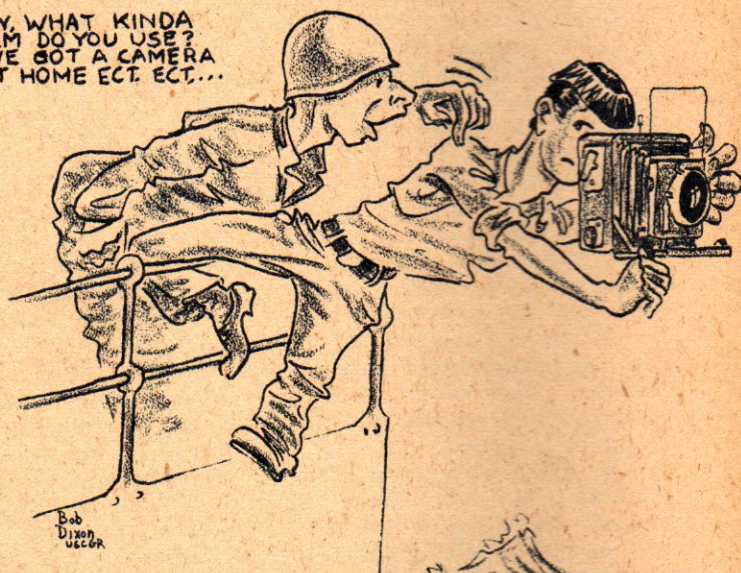
The life of a photographer aboard ship as cartooned by Robert Dixon, Coast Guard photographer

THE life of a Coast Guard photographer is quite different from that of a civilian news photographer, as Robert Dixon, who has been both, has learned. In a series of cartoons, reproduced on these pages, he has satirized the lighter moments in the life of a combat photographer aboard ship.

On the following pages he illustrates some serious points in handling a camera: what to shoot, how to shoot it, what to guard against, what to remember, and a few others.

Dixon was both a cartoonist and photographer in civilian life. He is 26 years old, and has three brothers in service—all with the Coast Guard.

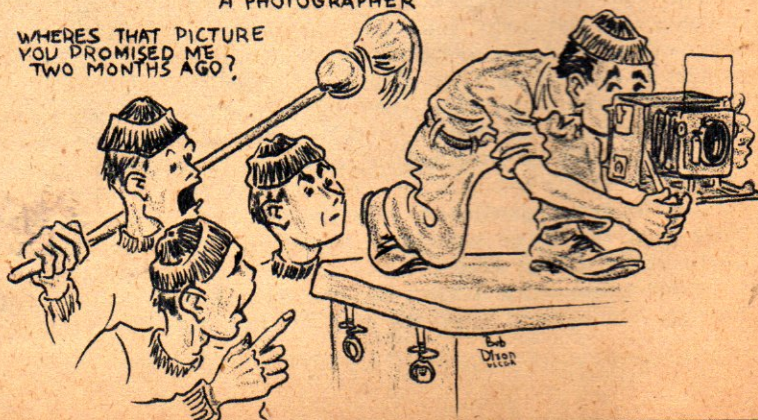
SAY, WHAT KINDA FILM DO YOU USE? I'VE GOT A CAMERA AT HOME ECT. ECT. ...

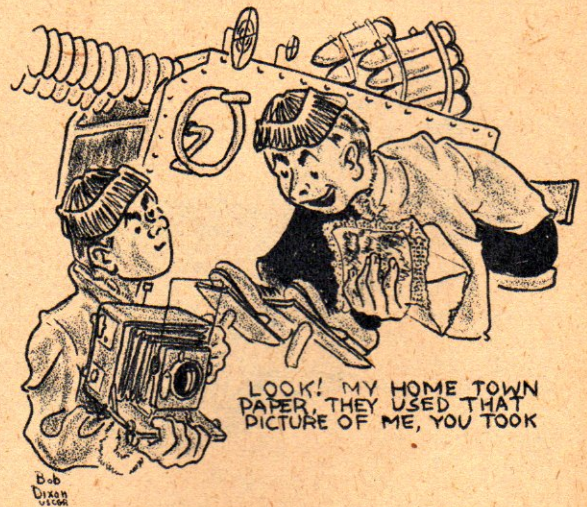
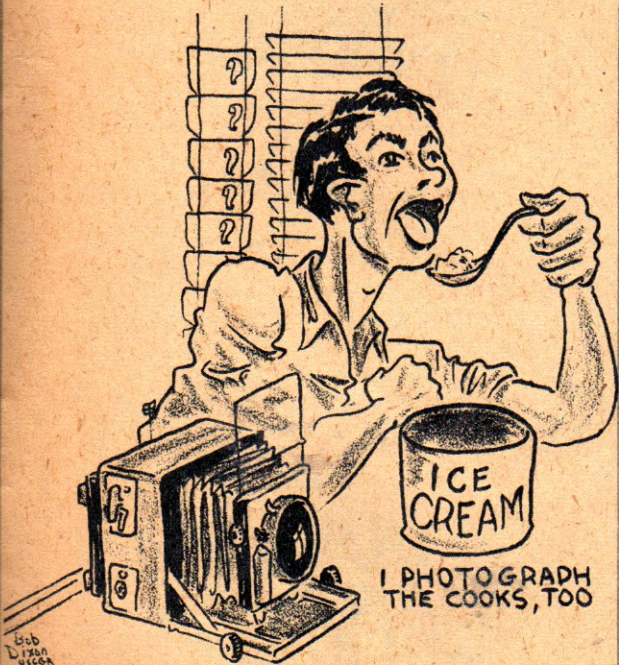
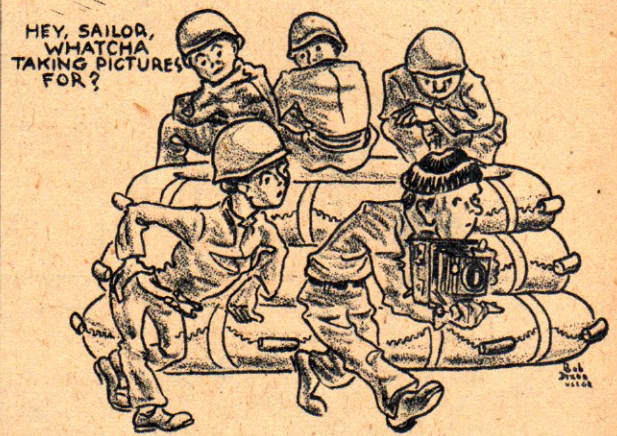


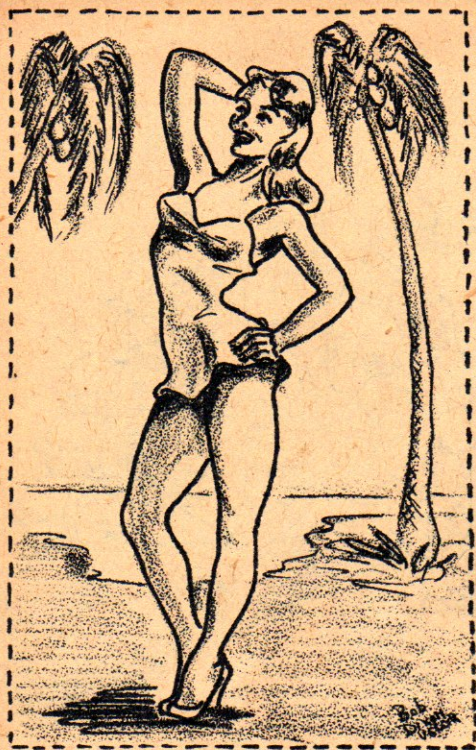
WHATA RACKET ALL HE DOES IS TAKE PICTURES!

YEAH! I SHOULD'VE BIN A PHOTOGRAPHER

WHERE'S THAT PICTURE YOU PROMISED ME TWO MONTHS AGO?

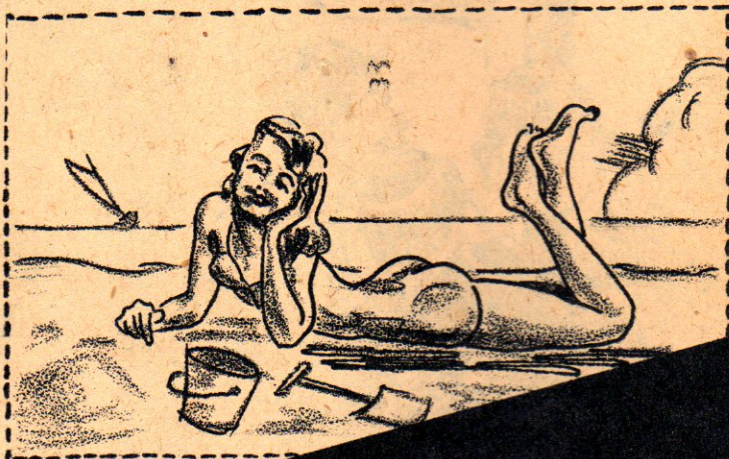




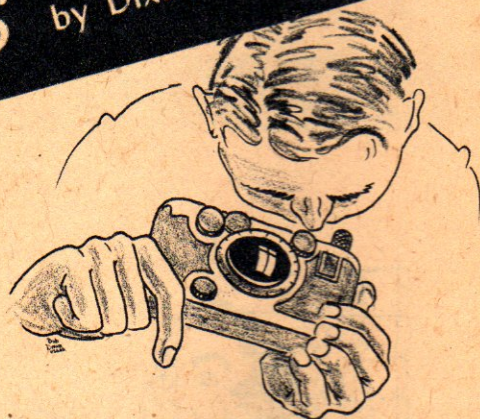


Views A (left) and B (below). Bring the subject up close to the camera and fill your view finder with it, thus eliminating unimportant surroundings and background.

If the subject is higher than it is long, turn the camera on its side and use the view finder vertically. Always keep the subject centered in finder.

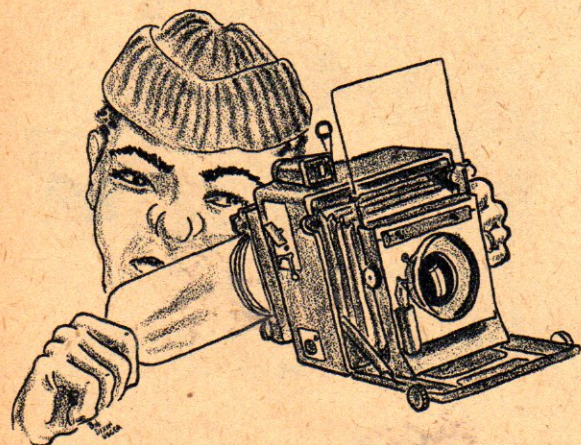
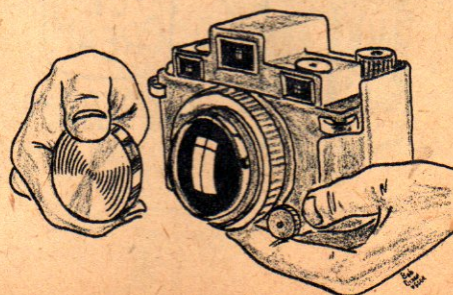


SNAPSHOT HINTS by Dixon



View C. After you've made adjustments on your camera and you are ready to take the picture, check footage, speed, aperture, lens, film, once more. These take only a few moments, but might save you grief.

View D. If your camera has a lens cap, glance over front of camera before taking pictures just to be sure that the cap is off.



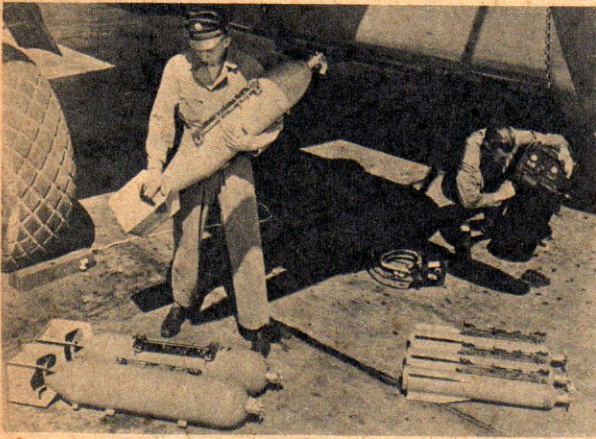
View E. If you are using a film pack, pull the paper tab out after taking a picture *immediately after*. Get in the habit of pulling the tab after tripping the lens, otherwise you are bound to forget sometimes and lose good pictures by double exposing. If you use roll film, the same rule applies about changing after each exposure.

NIGHT FLASH PHOTOGRAPHY

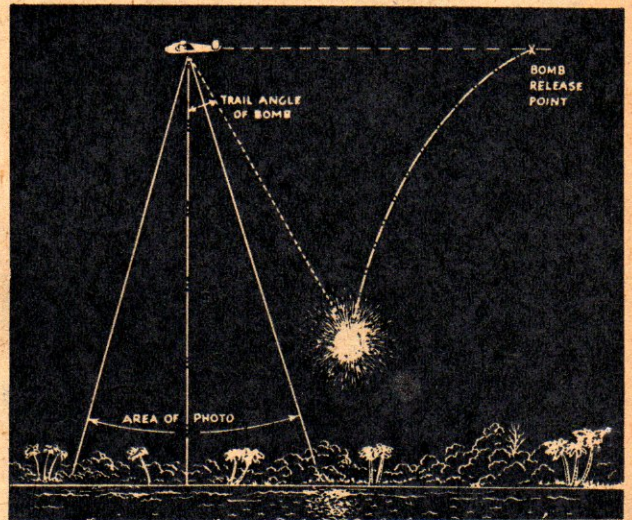
NIGHT flash photography is not actually new. Work on this method of illuminating miles of territory and photographing that territory from altitudes up to 10,000 feet, began in 1928 and was perfected right before the war.

The diagram on this page illustrates the angle at which the flash bomb falls. The flash is released

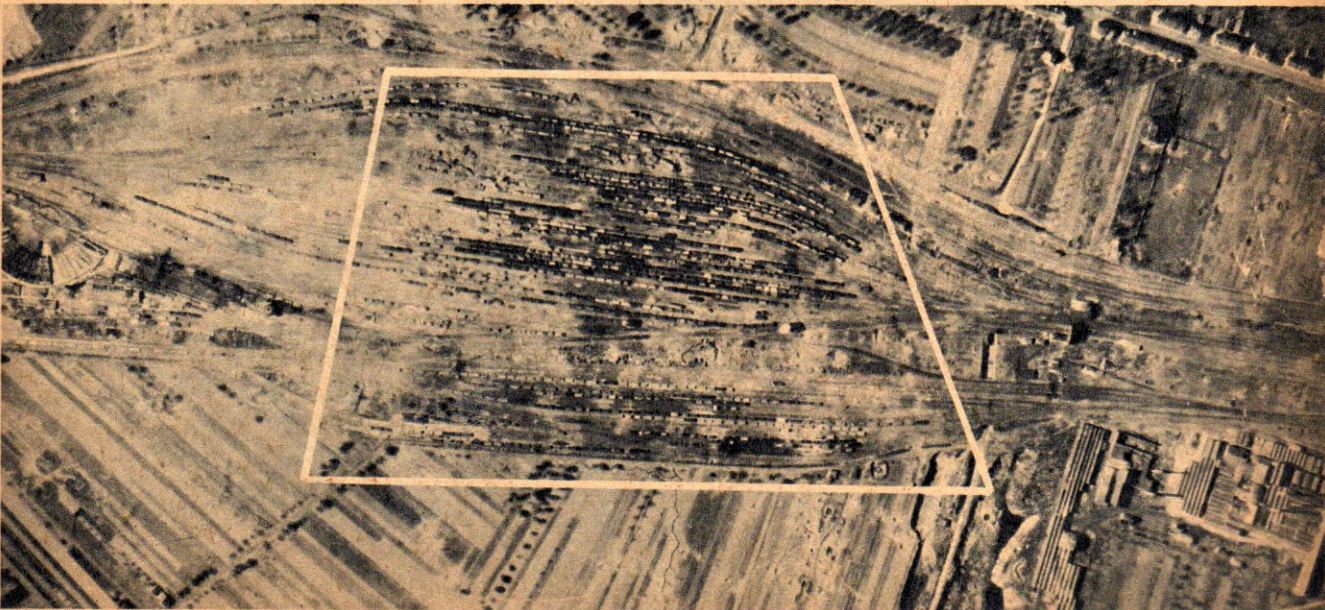
to explode at a predetermined elevation. At the peak intensity of the flash, the camera shutter trips automatically, thereby photographing the area illuminated by the flash bomb.



FLASH BOMBS and a night camera are loaded aboard a plane for after-dark photography. U. S. Air Forces.



THE BOMB is released to explode at a predetermined height, tripping shutter automatically. U. S. Air Forces.



AERIAL SHOT taken at night with flash bomb. The area within the white rectangle reveals concentration of railroad cars.

NEW IDEAS

Try these for better picture-taking



FUNNELS FOR POURING (left) both liquids and dry chemicals into narrow-necked bottles can be made from discarded photographic prints. These prints, rolled into cones, make excellent funnels.

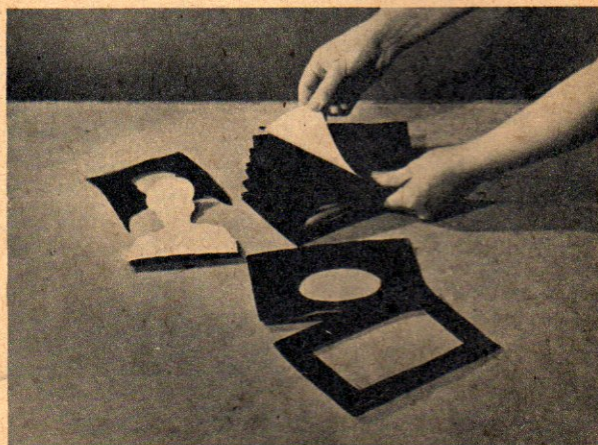
WHEN POURING DRY CHEMICALS (right) through a narrow funnel, clogging can be prevented by first passing a long wire through the funnel and holding it there as the chemicals are poured. Rotating and spiralling the wire will break up lumps that threaten to clog up the steady flow.



TO TEST FLASHBULBS (above), remove the paper covering from a dry cell battery and wrap a wire around its metal base. Loose end of wire should be bent upward and its tip wrapped around the base of a 6-volt radio pilot bulb. To test flashbulb, hold its base against center contact of battery and let bottom contact of pilot bulb touch threaded base of flashbulb. If okay, pilot bulb will glow.

BACK OF NEGATIVE (above right) can be conditioned for retouching by rubbing it with fine valve grinding compound. This produces a matte surface which will take pencil nicely. Use cloth and circular motion.

WHEN IT IS OBVIOUS (right) that a print is not going to develop up to par, turn on white light and let it go black. This black bromide paper can later serve many purposes such as mask cutting, dodging masks, etc.



LINDA LENS

WOMAN PHOTOGRAPHER

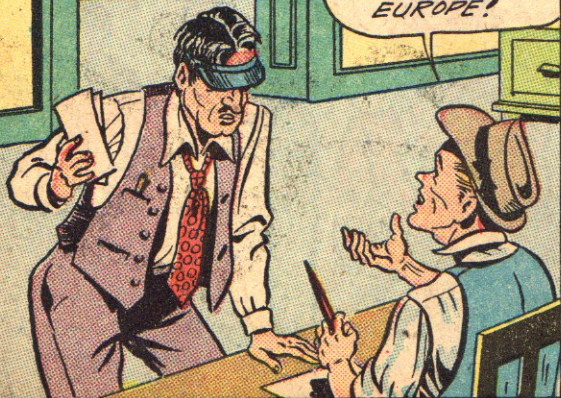


LINDA LENS, TOPNOTCH CAMERAWOMAN FOR FEATURE MAGAZINES, GOES TO SOUTH AMERICA TO PHOTOGRAPH THE CLASSIC FESTIVAL OF COLOR AND ENDS UP WITH A PICTORIAL HISTORY OF REVOLUTION AND ADVENTURE. FOLLOW LINDA IN A GRIPPING EPISODE OF HER STRIKING CAREER AS SHE PHOTOGRAPHS;
THE SOUTH AMERICAN SALUTE

AT THE OFFICE OF FEATURE MAGAZINES--

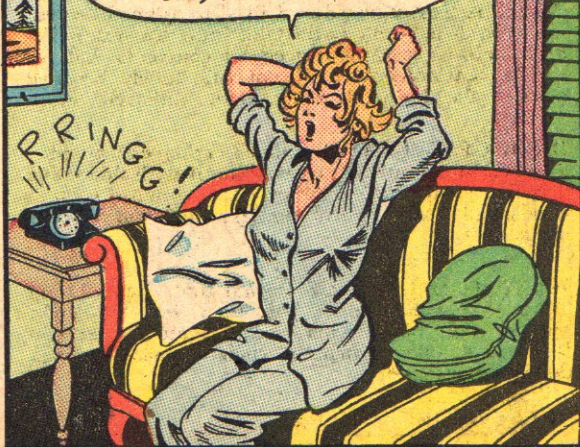
SAY, FRANKIE--WHERE'S LINDA? SHE'S GOT A HOT ASSIGNMENT READY!

HEY, BOSS! GIVE THAT GAL A REST! SHE'S ONLY HOME A WEEK FROM EUROPE!



BUT, NO REST FOR THE WEARY, AS LINDA--

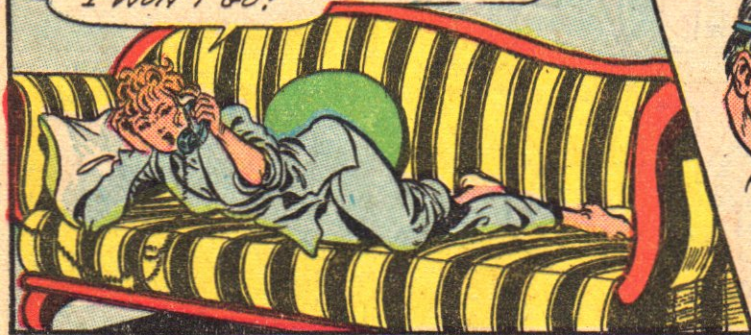
(YAWN) OH, CAN'T I HAVE A MINUTE'S REST? OH, WELL---



OH, HELLO, BOSS. YES--HUH? SOUTH AMERICA? PASSPORT AND VISA READY? FESTIVAL OF COLOR--CHEQUETA---CAPITOL OF CHINTA? NO! I WON'T GO!

YOU'VE GOT TO GO, LINDA! THIS IS PHOTOGRAPHIC DYNAMITE!

NO! I WON'T I WON'T I WON'T!



HOWEVER, THREE WEEKS LATER--- CHEQUETA, CHINTA--

REESE HAS THE DARNDDEST WAY OF TALKING PEOPLE INTO DOING THINGS! OH, WELL--HE DID SAY THIS WOULD BE A VACATION FOR ME---

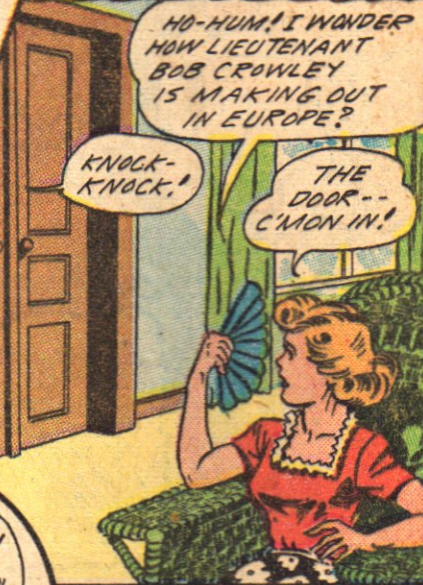


THE NEXT DAY AT THE GRANDE HOTEL ----IN LINDA'S SUITE----

HO-HUM! I WONDER HOW LIEUTENANT BOB CROWLEY IS MAKING OUT IN EUROPE?

KNOCK-KNOCK!

THE DOOR-- C'MON IN!



"TO A LILY OF THE VALLEY! YOUR HUMBLE SERVANT, RICO." HUH! I WONDER WHO THIS JERK "RICO" IS?

FLOWERS FOR THE SENORITA!

WHO FROM? I DON'T KNOW ANYONE HERE!



I AM HE, SENORITA!

ULP! I-I'M SORRY!



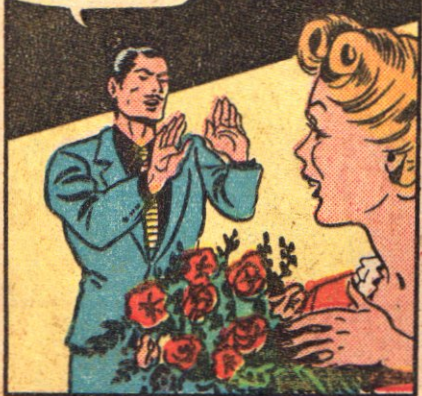
TUT-TUT! MAKE NO EXCUSES, SENORITA! PERHAPS I HAVE TAKEN TOO MUCH LIBERTY, BUT I COULD NOT RESIST!

YOU'RE SWEET! WHAT CAN I DO FOR YOU?

HAVE DINNER WITH ME AT THE EL CORALLO! MAY I CALL FOR YOU AT EIGHT?

AFTER SENDING ME ALL THESE FLOWERS, HOW COULD I REFUSE?

NICE BOY! NOT A BIT FRESH! SO LATIN! SAY--I NEVER BOTHERED TO ASK HIM HIS FULL NAME!



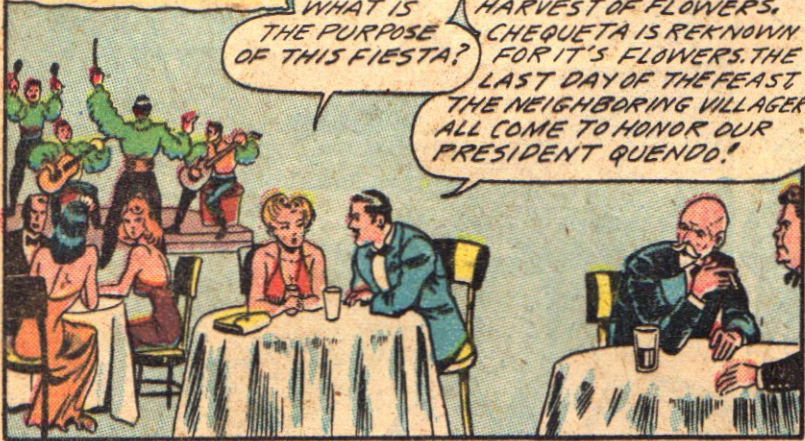
THAT EVENING --- AT EL CORALLO ---

TELL ME, RICO: WHAT IS THE PURPOSE OF THIS FIESTA?

THE FESTIVAL OF COLOR? IT IS TO CELEBRATE THE HARVEST OF FLOWERS. CHEQUETA IS REKNOWN FOR IT'S FLOWERS. THE LAST DAY OF THE FEAST THE NEIGHBORING VILLAGERS ALL COME TO HONOR OUR PRESIDENT QUENDO!

BUT THIS YEAR ALL IS NOT RIGHT. THE REBEL GENERAL, AMANDO DENEZ AND HIS BANDITS ARE PRESSING REVOLUTION!

I'VE HEARD RUMORS TO THAT EFFECT!



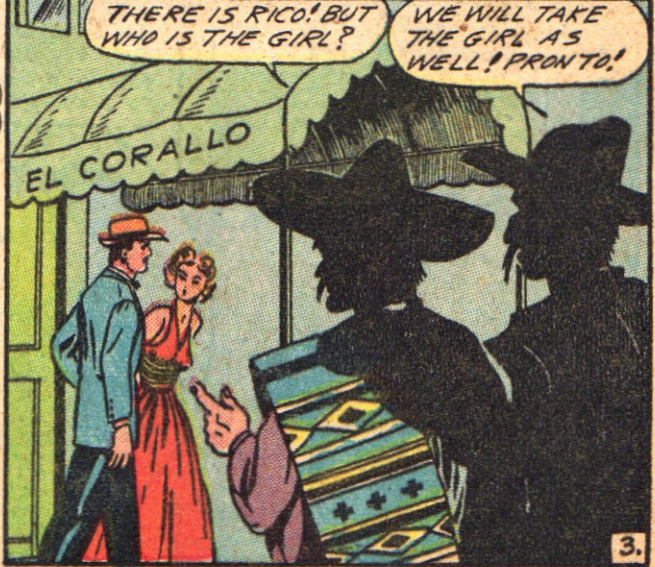
COME! I'LL SHOW YOU THE PRESIDENTIAL PALACE!

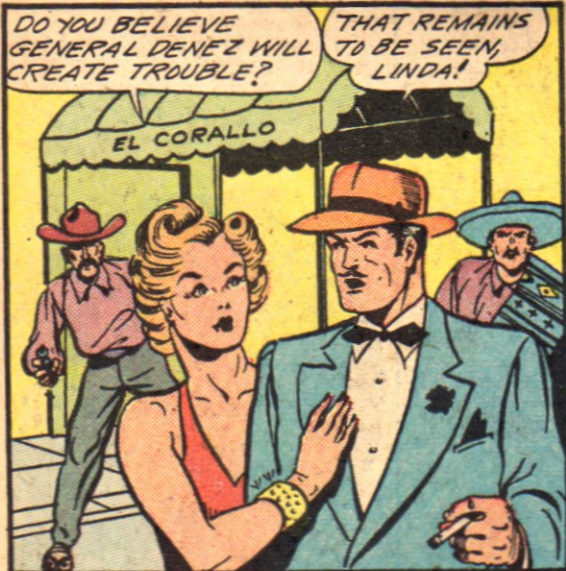
HOW EXCITING!

MY CAMERA IS IN MY EVENING BAG. HOPE I CAN GET SOME INTERESTING SHOTS!

THERE IS RICO! BUT WHO IS THE GIRL?

WE WILL TAKE THE GIRL AS WELL! PRONTO!





DO YOU BELIEVE GENERAL DENEZ WILL CREATE TROUBLE?

THAT REMAINS TO BE SEEN, LINDA!

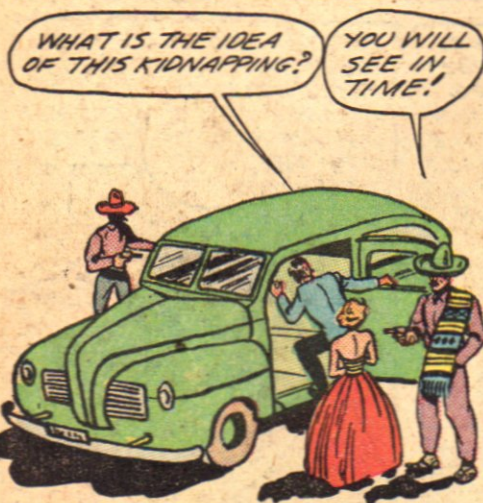


SUDDENLY..

YOU WILL WALK QUIETLY WITH US!

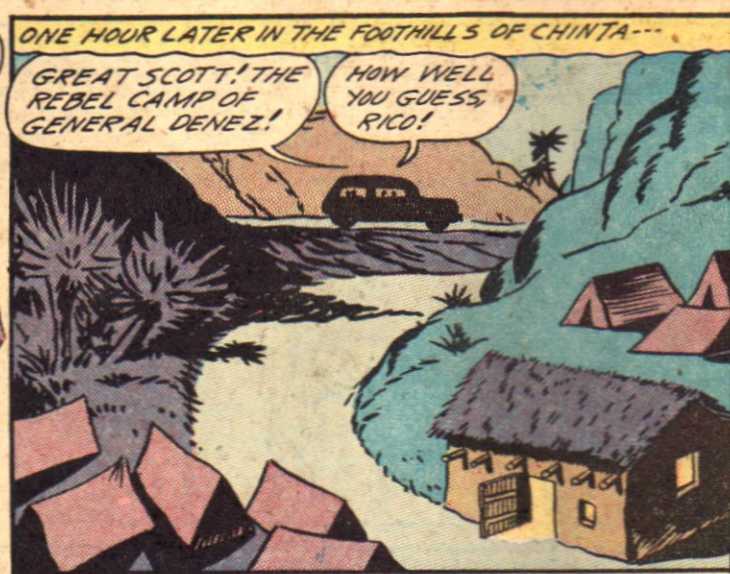
SAY...

SILENCIO! DO AS WE SAY!



WHAT IS THE IDEA OF THIS KIDNAPPING?

YOU WILL SEE IN TIME!



ONE HOUR LATER IN THE FOOTHILLS OF CHINTA---

GREAT SCOTT! THE REBEL CAMP OF GENERAL DENEZ!

HOW WELL YOU GUESS, RICO!



HA! GOOD EVENING, RICO! AND HOW IS CHINTA'S SUPER SECRET SERVICE MAN?

I WAS EXTREMELY WELL, GENERAL... UNTIL OUR MEETING!

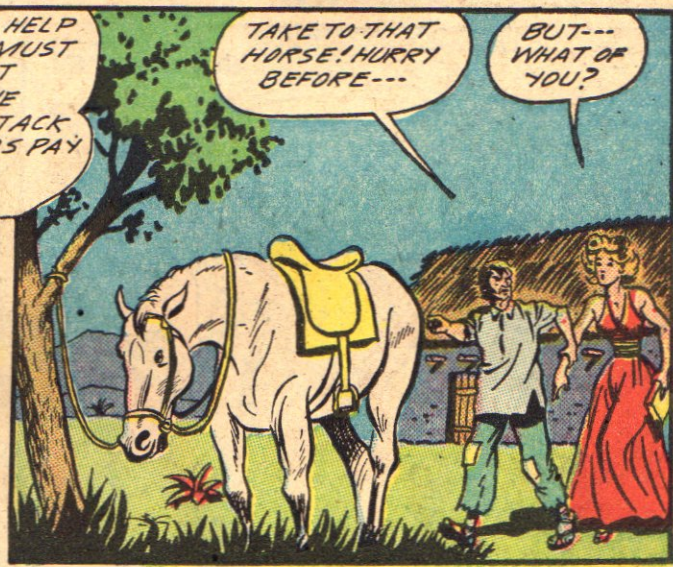
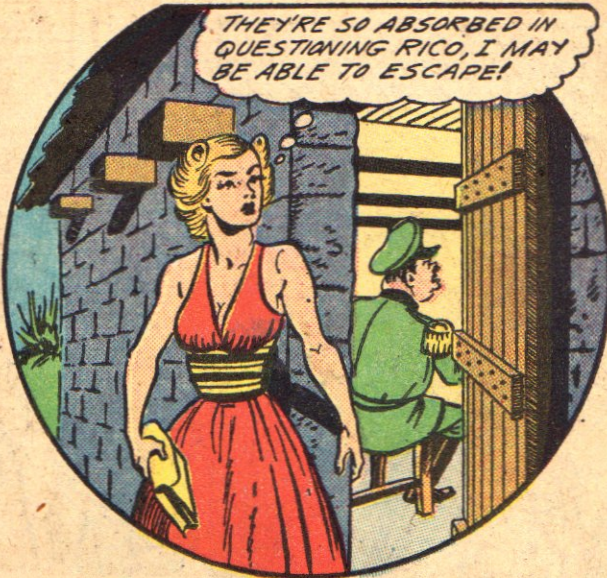
YOU WERE OUT TO GET ME, RICO! UPSET MY MOVEMENT, EH? YOU'VE FAILED! DEATH AWAITS YOU AT DAWN!

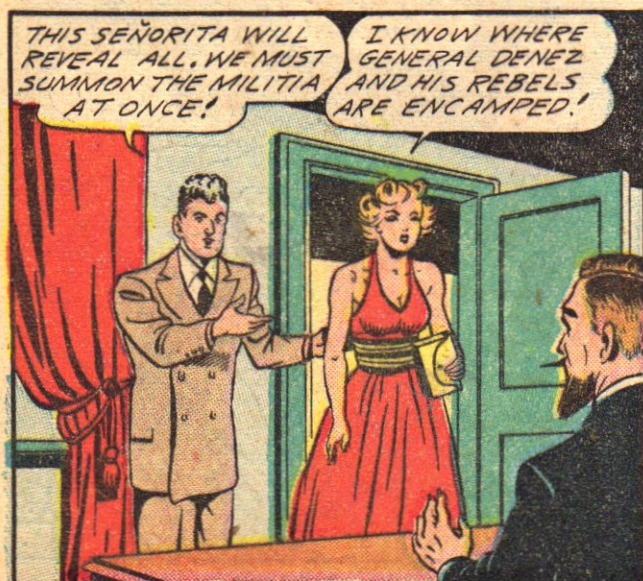
RICO-- IN THE SECRET SERVICE!

LINDA SEEMS TO BE IGNORED BY THE REST, AND---

MY CAMERA! IF I CAN ONLY GET IT OUT WITHOUT BEING SEEN!







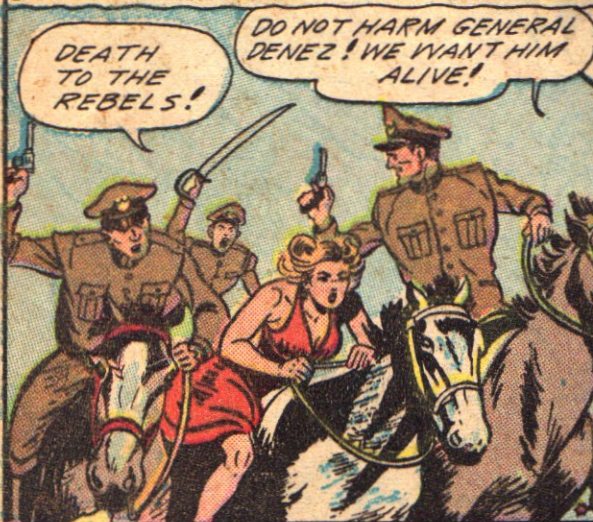
THE EXECUTION PLANS GO INTO EFFECT---



AS DENEZ GIVES THE ORDER TO FIRE---



CHINTA MILITIA! AND LINDA WITH HER CAMERA.



THE BATTLE IS SWIFT AND EVENTFUL---



LATER...



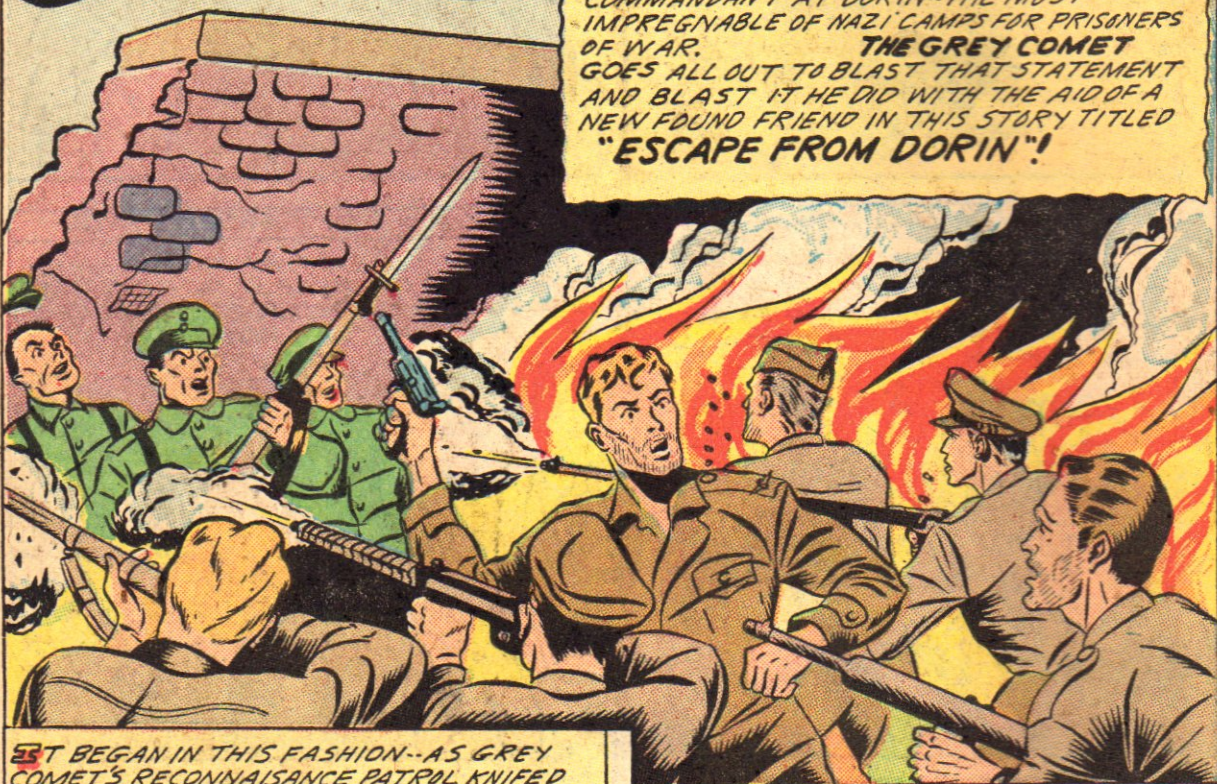
BACK IN THE STATES, EDITOR REESE----



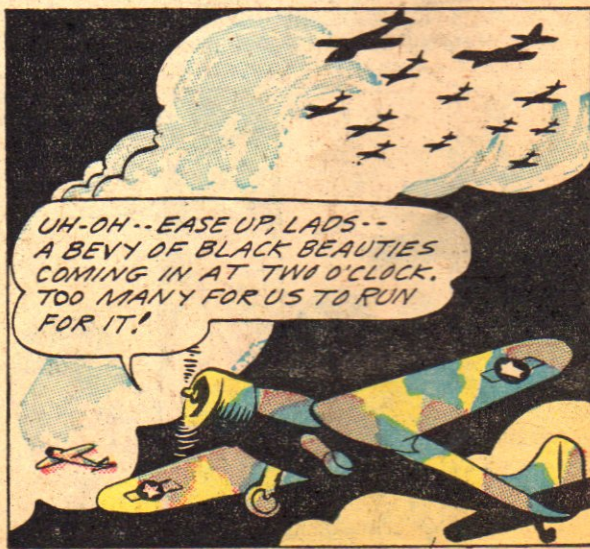
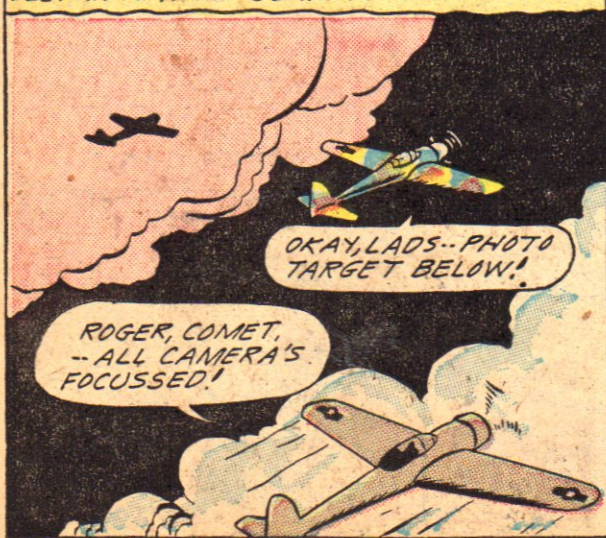
THE END

The GREY COMET

IT COULDN'T BE DONE! SO THOUGHT THE COMMANDANT AT DORIN--THE MOST IMPREGNABLE OF NAZI CAMPS FOR PRISONERS OF WAR. **THE GREY COMET** GOES ALL OUT TO BLAST THAT STATEMENT AND BLAST IT HE DID WITH THE AID OF A NEW FOUND FRIEND IN THIS STORY TITLED "ESCAPE FROM DORIN"!



IT BEGAN IN THIS FASHION--AS GREY COMET'S RECONNAISSANCE PATROL KNIFED DEEP INTO NAZI GERMANY---



INDISCRIMINATELY THE NAZIS ATTACK---

RA-TA-TA-TA

EDW! THEY'RE
LOADED WITH
HOT-STUFF
ROCKETS!

SZ0000MM
SZ0000MM

BLAM!

GREAT GASPAR!
ONE OF THOSE
FIZZLE-FUDS
GOT ME!

NO PLACE LIKE IN A
PARACHUTE WHEN
YOU'VE GOT NO
CONTROLS ON YOUR
PLANE!

UPON LANDING SAFELY---

LOOKS LIKE ONE OF
MY LADS GOT AWAY
SAFELY, BUT WHAT
ABOUT FORLOKIN'
ME?

TWO WEEKS LATER--AT PRISONER
OF WAR CAMP, DORIN--

ACHTUNG,
AMERIKANER!
SURRENDER!

LOOKS LIKE
THE ENEMY HAS
ANSWERED MY
QUESTION!

HO-HUM--NO
EXCITEMENT
HERE!

BUT PERHAPS THE GUARD WOULD NOT HAVE THOUGHT SO HAD HE CAUSE TO WITNESS THIS SCENE WHERE GREY COMET---

COMET--YOU'VE BEEN AT DORIN TWO WEEKS NOW! HOW DO YOU LIKE IT?

IT STINKS! I'M GETTING OUT!

GETTING OUT? HA HA!

HOW DO YOU PROPOSE TO ESCAPE?

I DON'T YET, BUT I WILL!

QUIET! GUARD COMING!

COMING FOR WHAT?

COLONEL GRAY COMET, COME WITH ME!

UH-OH-- ANOTHER QUESTIONING SESSION BY MAJOR HUNSEN, THE COMMANDANT!

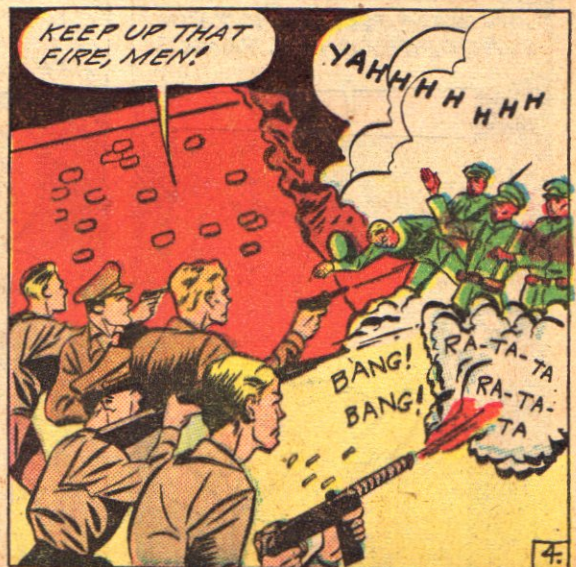
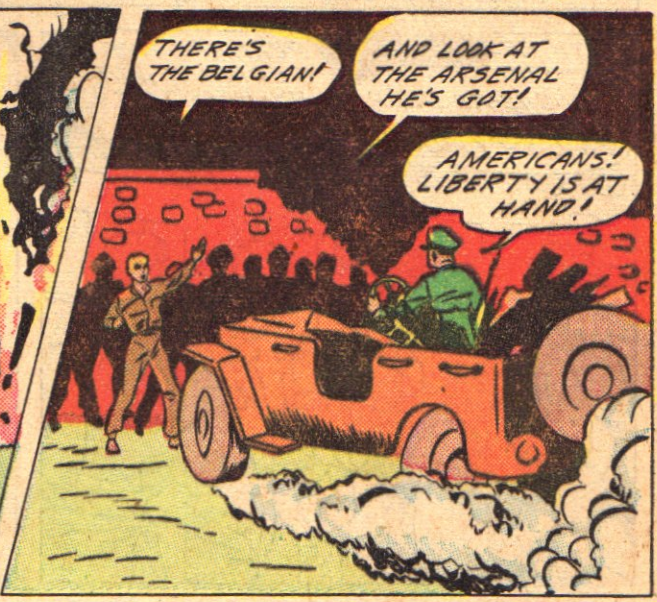
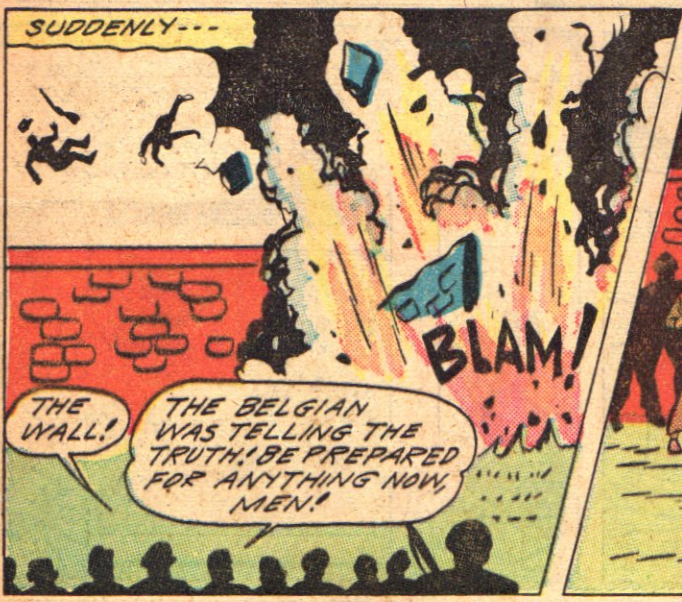
I HEARD ALL YOU SAID, COLONEL! YOUR ESCAPE PLANS INTEREST ME!

WELL-- WHY DON'T YOU TELL THE COMMANDANT?

DON'T BE A FOOL, SIR! I AM ANXIOUS TO HELP YOU ESCAPE! I'M NOT A NAZI. I'M A BELGIAN OPERATIVE, FOOLING THE NAZIS FOR A LONG TIME!

PLEASE, NO QUESTIONS! LISTEN--- I'VE CACHED EXPLOSIVES UNDER THE WALL! ARMS FOR YOU AND YOUR FRIENDS! I HAVE HERE ON MICRO-FILM, PHOTOGRAPHS IMPORTANT TO THE HIGH COMMAND! WE MUST DELIVER THEM!

WHAT'S THAT?





INTO THE WOODS!

FOLLOW ME! I KNOW THE TRAILS HERE!



AFTER HOURS OF PURSUIT---
THIS IS GETTING BAD! OUR HUNTERS ARE NOT FAR BEHIND! WE'RE STILL SOME TEN KILOMETERS TO OUR FRONT LINES!

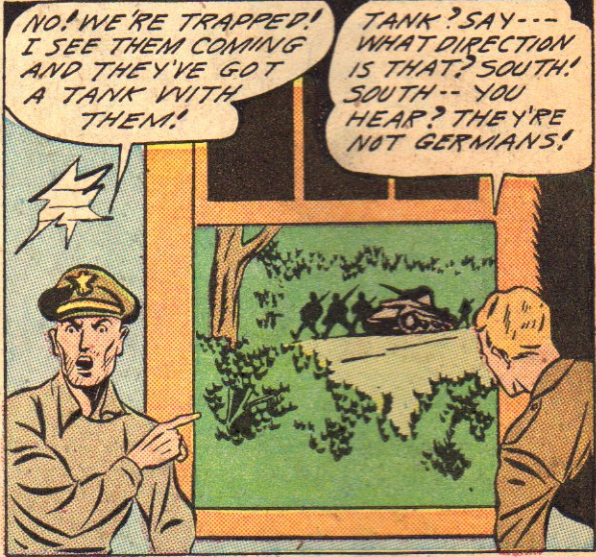
THERE'S AN ABANDONED HOUSE NEAR HERE! WE CAN HIDE THERE!



LATER---

THIS IS AS GOOD A PLACE AS ANY TO LAY LOW!

PERHAPS THE GERMANS WILL BY-PASS THIS HOUSE!



NO! WE'RE TRAPPED! I SEE THEM COMING AND THEY'VE GOT A TANK WITH THEM!

TANK? SAY--- WHAT DIRECTION IS THAT? SOUTH! SOUTH-- YOU HEAR? THEY'RE NOT GERMANS!



AN AMERICAN PATROL! WHOOPEE! AHoy, YANKS!



CAPTAIN VERRET-- 628TH INFANTRY! WHO ARE YOU, SIR!

COLONEL COMET AND AMERICAN AIR OFFICERS! WE MUST BE TAKEN TO THE COMMAND POST AT ONCE!



SOME HOURS LATER---

ANTON-- YOUR MICRO-FILM SHOTS OF ENEMY AIRFIELDS WILL HELP US CLEAR OUT THE ENEMY! YOU'VE DONE SPLENDID WORK!

HUH, M'SIEU-- YOU'VE GOT A RIGHT TO BRAG ABOUT YOURSELF AS WELL! AMERICANS ARE TERRIFIC!

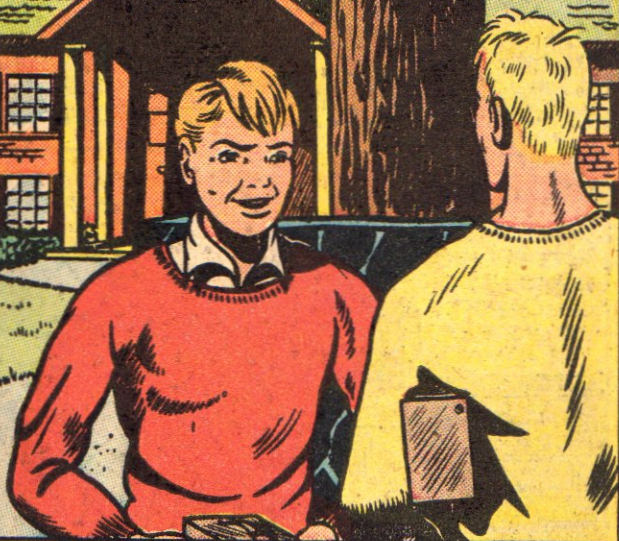
KID CLICK

KID CLICK AND HIS
PAL, SKINNY, ARE
ON THEIR WAY TO
THE PUBLIC
MUSEUM WHERE--

I WOULDN'T
MISS THIS
EXHIBITION
FOR THE
WORLD!

ME NEITHER!
I WANT TO
SEE THE NEWS
PICTURES!

MUSEUM
NINTH ANNUAL
PHOTOGRAPH
EXHIBIT

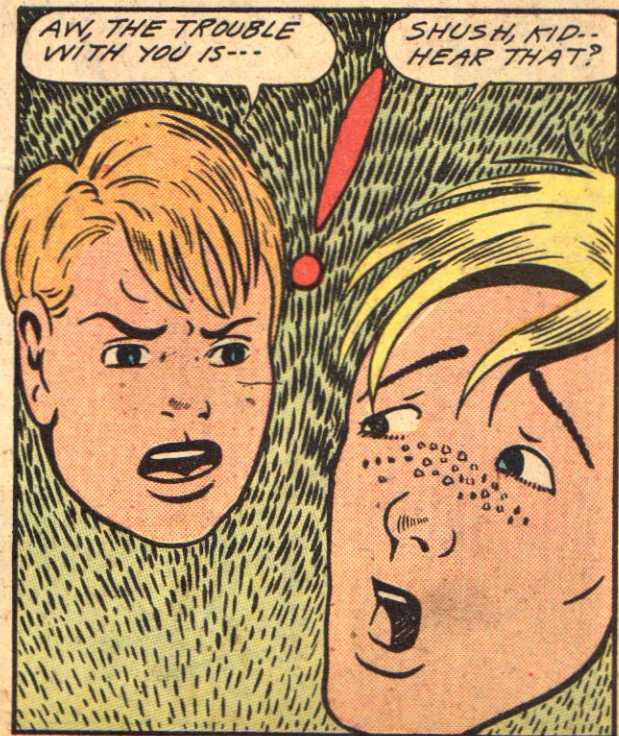


ALL I'M INTERESTED
IN ARE THE CLASSY
SHOTS, SCENICS,
PORTRAITS AND
STUFF!

NUTS ON THE
HIGH BROW
STUFF!

AW, THE TROUBLE
WITH YOU IS---

SHUSH, KID--
HEAR THAT?





YEAH, DOESN'T SOUND RIGHT! LET'S LOOK INTO THIS!

GET UP AGAINST THE WALL!



GEE, LOOK!

IT'S A MUGGER!



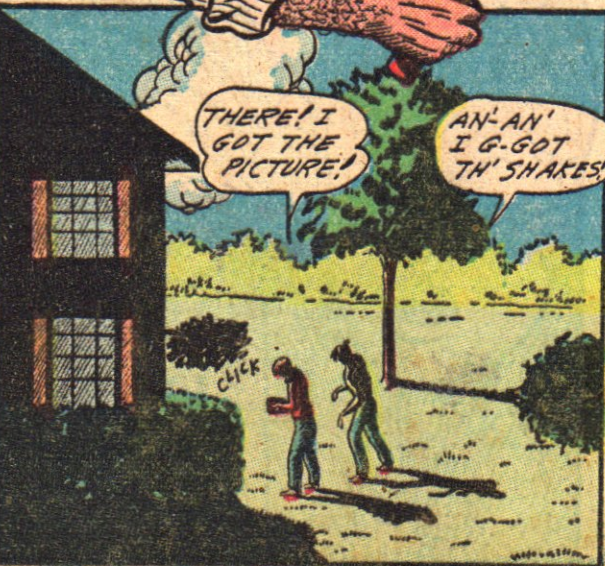
THAT'S IT! KEEP YOUR HANDS UP OR YOU GET THE LEAD PIPE!

PLEASE, TAKE WHAT YOU WANT AND GO!



WHAT'RE WE GONNA DO, KID?

FIRST THING TO DO IS TAKE A PICTURE, SKINNY!



THERE! I GOT THE PICTURE!

AN-AN! I G-GOT TH' SHAKES!



NOW, SKINNY, HE HAS NO GUN AN IF YOU'RE GAME, HERE'S WHAT WE CAN DO--

OFC-COURSE I'M G-GAME! SHOOT!

NOW, TURN YER BACK TO THE WALL AND STAY THERE FER FIVE MINUTES!

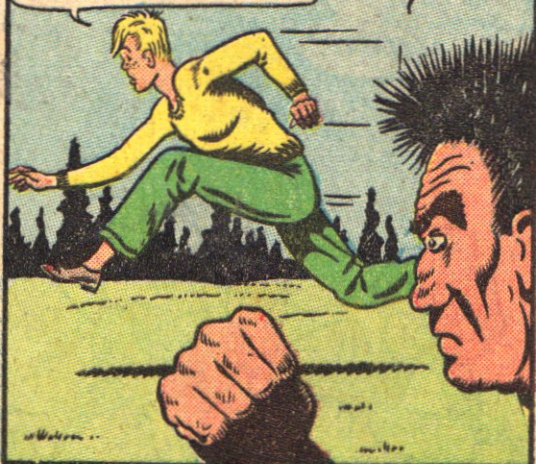
ALL RIGHT!



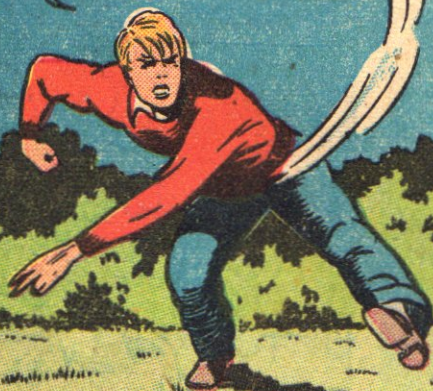
SUDDENLY--

CHICK, MACK--TH' COPS ARE COMIN'!

HUH? OH-- THANKS, KID---

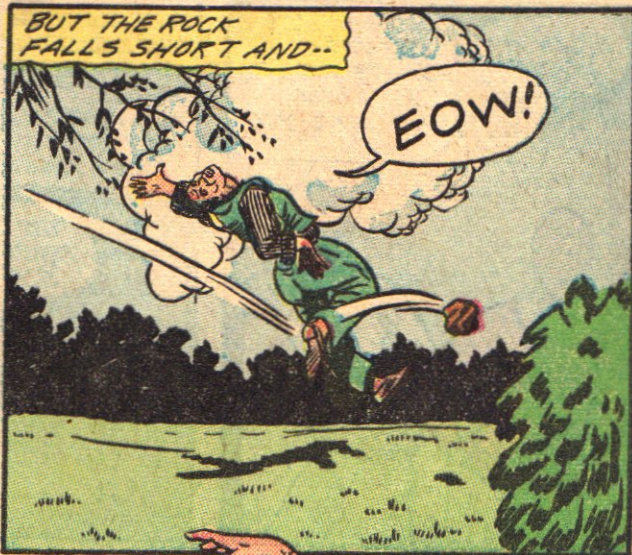


ATTABOY, SKINNY! HIS BACK IS TOWARD ME--NOW IF THIS ROCK GOES TRUE---



BUT THE ROCK FALLS SHORT AND--

EOW!



MY WORD!

OW-W, MY LEG!

OKAY, SKINNY, AT HIM!

I'M COMIN'!



WHOOF!

GOT HIM!

GOT HIM!





WA'AL!
I'LL BE A
SMOKED
SALAMANDER!

OVER
HERE,
OFFICER!

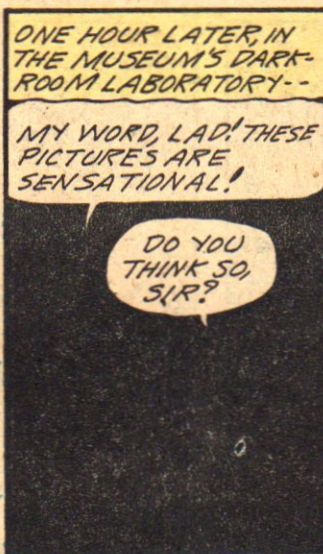


SPLENDID COURAGE, BOYS!
I'M GREGORY FOWLER, IN
CHARGE OF THE PHOTO-
GRAPHIC EXHIBITION!
ARE YOU AMATEUR
PHOTOGRAPHERS?



ER, IN A
WAY!

YEAH! THE
KID TOOK
SHOTS OF
THE MAN
HOLDING YOU
UP!



ONE HOUR LATER, IN
THE MUSEUM'S DARK-
ROOM LABORATORY--

MY WORD, LAD! THESE
PICTURES ARE
SENSATIONAL!

DO YOU
THINK SO,
SIR?

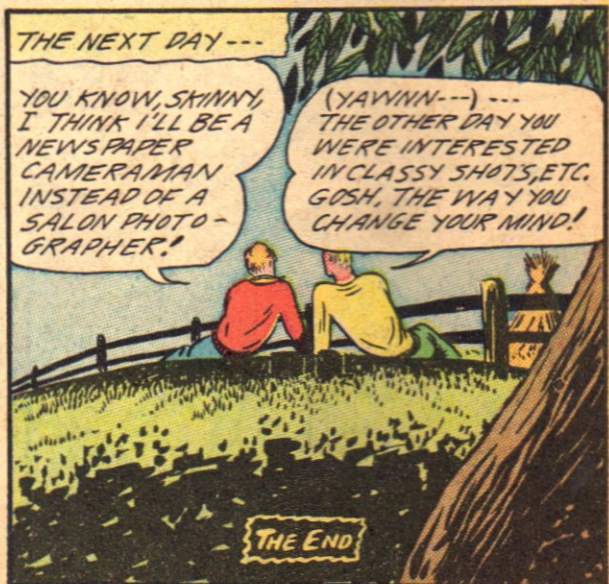


THINK SO, I KNOW THEY
ARE! I'M GOING TO
GIVE THEM A PLACE OF
HONOR IN THE
EXHIBITION!

HUH?



BOY PHOTOGRAPHERS
FOIL MUGGER
BY R.M. LUNDY.



THE NEXT DAY---

YOU KNOW, SKINNY,
I THINK I'LL BE A
NEWSPAPER
CAMERAMAN
INSTEAD OF A
SALON PHOTO-
GRAPHER!

(YAWN---) ---
THE OTHER DAY YOU
WERE INTERESTED
IN CLASSY SHOTS, ETC.
GOSH, THE WAY YOU
CHANGE YOUR MIND!

THE END

ARISTO-CRAFT



PLASTICS
100%
Complete
NOT KITS
Not
Silhouettes
No Assembly

Planes of All Nations

U. S. PLANES	
B-25 Mitchell	\$2.00
B-17 Flying Fortress	5.00
A-30 Baltimore	3.00
L-4 Vigilant	4.00
P-43 Lancer	1.75
L-4 Piper Cub	3.50
L-5 Vultee Sentinel	3.25
TBF-1 Avenger	2.00
B-26 Marauder	4.00
F40-1 Corsair	2.00
PBY-3 Coronado	8.00
J2F-4 Duck	4.00
SR-10 Reliant	2.50
JRS-1 S43	6.00
FV-1 Ventura	3.50
C-54 Skymaster 20"	6.75
P-39 Airacobra	1.50
P-40 Warhawk	1.50
P-51 Mustang	1.50
P-47 Thunderbolt	1.75
P-38 Lightning	2.00
A-24 Dauntless, SBD-3	1.75
A-20 Havoc (Boston 103)	2.50
A-20 Hudson, PB0-16	2.00
SB2C-1 Helldiver 8 1/2"	2.25
F4P-4 Wildcat 8 1/4"	2.00
OS2U-2 Kingfisher 8 1/2"	2.00
TBD-1 Devastator 8 1/2"	2.00

BRITISH PLANES	
Whitley	\$3.75
Valiant	5.00
Hampton	3.25
Spitfire	1.50
Wellington 3 1/2"	4.00
Whirlwind	2.25
Lysander	4.50
Blackburn Skua 8"	1.75
Defiant 8 1/2"	3.00
Beaufighter 11 10"	3.00
Beaufighter II 9 1/2"	3.00
Beaufort 9 1/2"	2.75
Blenheim IV 9 1/2"	2.75
Albacore 8 3/4"	4.50
Fulmar 8"	2.00
Batley 10"	2.00
Stirling 16 1/2"	4.25

RUSSIAN PLANES	
PE-8 9 1/2"	\$3.00
IL-2 7 1/2"	2.00
DB-3F 11 1/2"	3.25
SB-3	3.00

NETHERLANDS PLANE	
Fokker T-8W	\$4.75

ITALIAN PLANES	
Savoia Marchetti 79	\$3.25
Savoia Marchetti 81	5.00
Savoia Marchetti 82	5.50
Macchi C-202	1.75
Cantieri Z 506B 14 1/2"	4.00
Cantieri Z 1007 bis 13 1/2"	4.00
Caproni CA 133 11 1/2"	6.75
Fiat CR 42 5 1/2"	1.50
Macchi C-200 5 1/2"	1.50
Savoia Marchetti 84 11 1/2"	3.25
Piaggio P-32 10 1/2"	4.00
Reggiane Re 2000 8 1/2"	1.75
Fiat BR 20 11 1/2"	3.25
Fiat CR 42 5 1/2"	3.75

JAPANESE PLANES	
Mitsubishi Topsy	\$3.25
Type 99 Val	4.00
Type "O" Rufe	3.50
Lilly	3.00
Oscar	1.75
Aichi "99" DB 7 1/2"	4.00
Kawasaki "97" ALB & R Mary	3.25
Mitsubishi "98" MIB	4.50
Mitsubishi "98" ALB Sonia	1.75
Mitsubishi "97" Nate F	1.75
"Hamp" 8 1/2"	1.75
"Betty" 11 1/2"	1.75
"Nelly" T-96 MB	3.00
Mitsubishi "98" N F Claude 13 1/2"	2.50
Mitsubishi "97" ALB	1.75
Kawanishi "97" NPB Mavis	13.00
Mitsubishi "98" ALB	1.75
Nakajima "95" NOSB Dave	3.75
Nakajima "97" NOS 5 1/2"	3.50

GERMAN PLANES	
Focke Wulf 187	\$4.00
Messerschmitt 109F	1.50
Messerschmitt 110	2.00
Messerschmitt 210	2.00
Dornier 217	3.00
DFS 230 glider	4.50
Junkers 52 15 1/2"	4.50
Junkers 87B 7 1/2"	2.25
Junkers 88 12 1/2"	4.00
Heinkel III 12 1/2"	3.50
Heinkel 115 12 1/2"	5.25
Henschel 126 7 1/2"	3.50
Messerschmitt 109E 8 1/2"	5.50
Heinkel 177	5.75
Focke Wulf 189 10"	2.75
Blohm & Voss 136	6.25
Blohm & Voss 222	8.50
F-115	4.00
AR-196	3.50
Focke Wulf 190 8 1/2"	5.50
Focke Wulf 200	4.25
Heinkel 113 5 1/2"	1.75

MODEL PLANES THAT "Went to War!"

Flawless, Official Miniatures in Real Plastic



B-29 SUPER-FORTRESS
24" Span
\$9.00

P-61 BLACK WIDOW 11" span \$2.50

B-29 Super Fort P-61 THE BLACK WIDOW!

Here are ALL the planes that went to war and helped do the job on all fronts—friend as well as foe! Here are the planes in which your menfolk fought, serviced or thanked their lucky stars for timely appearance to strafe and dislodge strongly entrenched enemy positions!

ARISTO-CRAFT Miniatures of real plastic were created and produced for official military use in vital identification training for pilots, bombardiers, flight-crews, etc. Until their recent release for civilian ownership, they were highly restricted! The ARISTO-CRAFT plastic you buy today was produced from the same moulds which made the official type.

When the soldier of today—your son, dad, brother or friend—will swap stories of aircraft, they will talk about the historic B-29 Super Fort, the P-61 Black Widow! and many, many others.



Each ARISTO-CRAFT identified by name on underside. Hole at center of gravity for hanging.

GIANT-SIZE, ILLUSTRATED PLASTIC PLANE BOOKLET



FREE!
WITH ORDER

A deluxe presentation of ALL planes in the ARISTO-CRAFT plastic line. Beautifully printed in colors. A full page of ideas on how to put ARISTO-CRAFT Plastics to use in display, civilian defense groups, training programs, etc. 25c coin or stamps brings copy, refundable with your first order of two or more plastics.

WHEN HE COMES HOME...

give him a lifelike ARISTO-CRAFT Plastic Miniature of the plane he worked with. A grand gift idea!

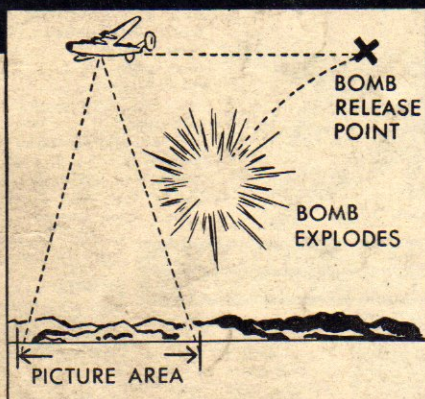


FAIRY SWORDFISH 7 1/4", \$4.75 (BR.)	SEA-1 BUCCANEER 8", \$2.00 (U. S.)	MIG 3 (I-18) 4 1/2", \$1.50 (RUS.)	SH-2 TEXAN 7", \$1.50 (U. S.)	HEINKEL 112 5", \$1.50 (GER.)	BLACKBURN ROC 7 1/2", \$1.75 (BR.)	MITSUBISHI "90" F 4 1/2", \$1.75 (JAP.)	SOIC-1 SEAGULL 4 1/2", \$2.50 (U. S.)	NATAJIMA "97" NTR, \$2.50 (JAP.)
SABRO "F" ("FIE") 4 1/2", \$4.50 (JAP.)	SOIC-1 SEAGULL 4 1/2", \$3.50 (U. S.)	SH-2 VINDICATOR 7", \$2.00 (U. S.)	HOTSPUR (Glider) 7 1/2", \$2.75 (BR.)	SABRACUDA 4 1/2", \$3.00 (BR.)	A-31 VENGEANCE 8", \$2.00 (U. S.)	DE HAVILLAND MOSQUITO 4 1/2", \$3.00 (BR.)	JUNKERS 88, 11" \$3.25 (GER.)	
MARTIN MARYLAND 10 1/4", \$3.00 (BR.)	DORNIER 17 Z \$3.00 (GER.)	MITSUBISHI "97" ANG \$2.75 (JAP.)	COTHA GO 27 (Glider) 13 1/4", \$5.25 (GER.)	C-40 A LODSTAR, 11", \$3.50 (U. S.)	DORNIER 215 10", \$2.75 (GER.)			
C-46 COMMANDO, 11", \$4.00 (U. S.)	B-24 LIBERATOR, 18 1/2", \$5.00 (U. S.)	JR15-1 (54) "EXCALIBUR", \$5.00 (U. S.)	SHORT SUNDERLAND, 16 1/2", \$7.50 (BR.)					
PBM-3 MARINER, 19 1/2", \$4.00 (U. S.)	C-47 SKYTRAIN, 14", \$4.75 (U. S.)	WACO CG-4A (Glider) 14", \$5.75 (U. S.)	PBY-3 CATALINA, 17 1/4", \$8.00 (U. S.)	VICKERS WELLINGTON II 16 1/4", \$4.00 (BR.)				
SARO LEEWICK, \$5.00 (BR.)	AYRO MANCHESTER, 15", \$4.00 (BR.)	JUNKERS 90, 19 1/4", \$5.75 (GER.)	BLOHM & VOSS HA 139, \$4.25 (GER.)	AYRO LANCASTER, \$7.00 (BR.)				

POLK'S MODEL-CRAFT NOBBIES
312 Fifth Ave., (C4) New York 1

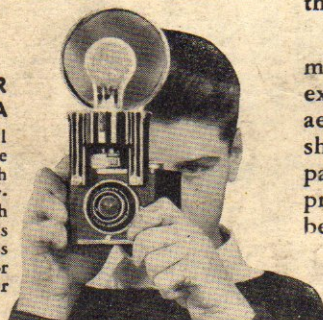
DEALERS:
enjoy speedier service,
widest selections. Write

Snapshots at night that mean bad days for the Japs



YOUR POSTWAR FLASH CAMERA

Here's one camera you'll want right after the war... the Six-20 Flash Brownie. Capable daylight snapshotter—with Flashholder makes swell Photoflash shots at night—indoors or out. A lot of camera for a little money.



IT'S MIDNIGHT and away "upstairs" our reconnaissance photographers dodge flak and night fighters to snap pictures of enemy territory. Light's no problem. They turn night into day with a giant flash bomb. It's big brother to the newspaper photographer's flash bulb; it weighs 52 pounds, carries 26 pounds of flash powder, at the peak of its flash gives a billion candlepower.

The flash bomb's fuse is set to explode and ignite the flash powder at a point behind the plane. The explosion works a photoelectric cell, which clicks the camera shutter.

The first successful flash-bomb photographs were made by the U. S. Army working with Kodak's experts over Rochester, N. Y., in 1924. Kodak aerial lenses and Kodak Films have had a large share in making night photographic raids a regular part of aerial reconnaissance. Scores of other Kodak products have helped give our Armed Forces the best war photography in the world.

EASTMAN KODAK COMPANY

Rochester, N. Y.

Kodak

